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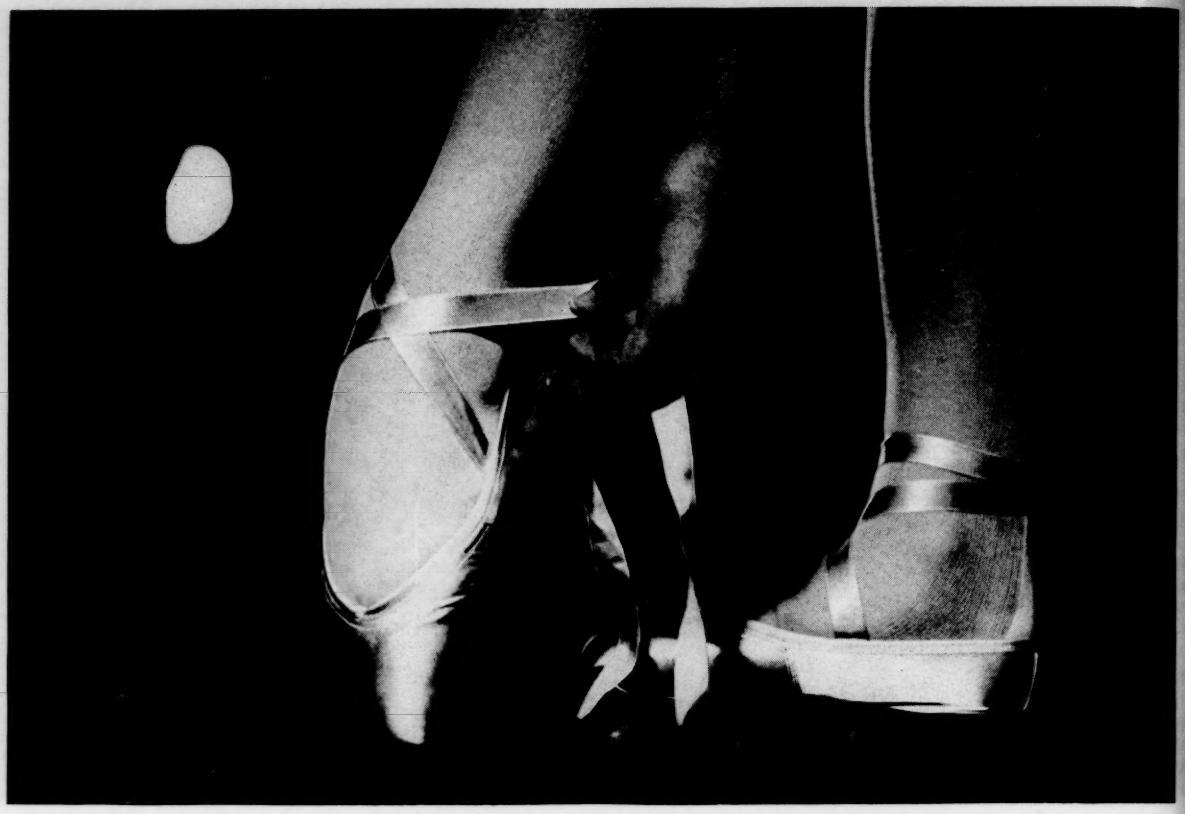

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PRESSTIME NEWS

14TH AMERICAN DANCE FESTIVAL

Finale of the summer season at the **Connecticut College School of Dance** at New London is the 5-performance 14th **American Dance Festival,** Aug. 17-20. **Jose Limon & Co.** are due for 2 new works, "Sonata for Two Celli" (Kupperman) and a piece to a quartet by Hugh Aitken, along with "Exiles," "There is a Time" and "Performance." A premiere and repertory items are promised by **Merce Cunningham & Co.,** which this season has 3 new members: **Valda Setterfield, Shareen Blair & Steve Paxton. Paul Taylor & Co.** will give the 1st showing of "Insects and Heroes," plus "Fibers" and "3 Epitaphs." **Ruth Currier** offers a new work and "Antagonists." The **Anna Sokolow Co.** is to be seen in "Dreams," to a jazz score by Teo Macero. **David Wood** is listed for "The Initiate," and **Jack Moore** for "Target." The Repertory Group will perform **Doris Humphrey's** "Bach-Brandenburg Concerto."

TED SHAWN RECOVERING

A "slight coronary artery insufficiency that temporarily reduced the supply of blood to the heart muscles" put **Ted Shawn** into the Pittsfield, Mass., General Hospital for a 3-week stay beginning in mid-July. At presstime the 70-year-old Director of the **Jacob's Pillow Festival** had progressed toward recovery enough to be out of bed and chipper as ever. Instructed to take it easy for another few weeks, he called off his annual guest appearance with **Myra Kinch & Co.,** who perform at the Pillow Aug. 1-5. Events for the remainder of the season (which is reported to be packing them in) are listed on page 6.

NYC BALLET BACK AUG. 29

Following their summer dates at the Empire State Music Festival and in Vancouver, California and Chicago, the **NYC Ballet** returns to NY City Center for an Aug. 29-Sept. 17 season, with a winter series set for Dec. 5-Feb. 4. At the start of their tour, the co's star ranks were thinned by the fact that **Jacques d'Amboise** was recovering from an appendectomy and **Diana Adams** from a sprained ankle, and also the absence of **Melissa Hayden,** who is expecting her 2nd child.

VIRGINIA TANNER PERF. IN NYC

Virginia Tanner and her celebrated **Children's Dance Theatre** from Salt Lake City give a special perf. in NYC Aug. 26 at the 92nd St. YM & YWHA. Sponsor is the Manhattan Church of Jesus Christ of Latter Day Saints (Mormon). The group of 18 young dancers is in residence this summer at the **Connecticut College School of Dance** in New London, where they are scheduled to appear in a workshop program. They are also listed for 2 appearances (3:30 & 7:30) Aug. 22 at **Jacob's Pillow.**

BIG "KWAMINA" DANCE CAST

Agnes de Mille, whose next choreography will be primitive dance for the new B'way musical "Kwamina," has selected dancers **Charles Queenan, Louis Johnson, Charles Moore, Frank Glass, Edward Thomas, Philip Stamps, Pepsi Bethel, Mike Quashi, Julius Fields, Doris de Mendez, Myrna White, Joan Seabrook, Altavist Gore, Teena Potter, Gloria Van Scott, Camille Yarborough, Joan Derby, Sylvia del Velard, Zebeda Collins, Louise Gilkes.** Out-of-town opening is Sept. 4 in Toronto and it arrives in NYC at the 54th St. Theatre Oct. 23.

ERDMAN'S "FINNEGAN'S WAKE"

Following her appearance at the Vancouver Int'l Festival, **Jean Erdman** sets to work on staging a full-length theatre work suggested by James Joyce's "Finnegan's Wake." The piece will be one for "actors who can move like dancers." Preparation has been made possible by a grant-in-aid to Miss Erdman for one year by the Ingram Merrill Foundation. She has cancelled her fall and winter tours to concentrate on the project, and on the classes at her Theatre of Dance Studio. At Vancouver she presented a solo program and choreographed a work for the professional dancers of Canada attending the Summer School of the Arts conducted by the U. of British Columbia.

FORD FELLOWSHIPS

The Program in Humanities and the Arts of the **Ford Foundation** is offering the 3rd in a series of Fellowships to assist persons not regularly associated with academic institutions to undertake or to complete studies in the arts. Full info about applications, due Oct. 16, from Ford Foundation, Fellowship Program for Studies in the Creative Arts, 477 Madison Ave., NYC 22.

BROADWAY AND OFF-BROADWAY

Herbert Ross choreographs new musical "The Gay Life" based on "The Affairs of Anatol." His ballerina wife, **Nora Kaye,** assists . . . "Milk & Honey" due in NYC Oct. 10 at the Martin Beck is choreographed by **Donald Saddler.**

Dancer-choreographer **Vassili Lambrinos** formerly with **Teatro Colon Ballet** in Buenos Aires & **de Cuevas** co., presents "No Law Against Love" opening Sept. 27 at the York Playhouse . . . "Carmina Burana" directed and choreographed by **John Butler** again planned by **NYC Opera** for this fall, Butler hopes to have original cast . . . Entertainment at the Take 3 coffee house in the Village features dancer **Juki Arkin** in "Tonight Pantomime."

Elizabeth Seal, star of "Irma La Douce" is 1961 winner of Pimm's Cup Award as is Richard Burton of Camelot . . . **Charles Weidman** offered a new work to Brahms' music and painter Mikhail Santaro presented selections from his "Suite Atavisms" in "An Expression of 2 Arts" at their studio July 6-7.

BALLET THEATRE OPENS OCT. 2 IN NYC

American Ballet Theatre is scheduled to open a 3-week B'way season beginning Oct. 2 at the ANTA Theatre. It is expected that **Maria Tallchief & Erik Bruhn** will again head the star line-up. Bruhn's plans for a 6-month guest season with the **Bolshoi Ballet** in Moscow have been postponed.

ROBBIN'S "EVENTS" A HIT

Jerome Robbins' new ballet, "Events," drew raves from critics after its premiere by his **Ballet USA** co. July 12 at the Festival of Two Worlds in Spoleto, Italy. Co. was booked through July 29 for the Theatre des Nations Festival in Paris. Then they play London Aug. 1-20, Berlin Aug. 25-30, Hamburg Sept. 1-3, Berlin again (for Berlin Festival) Sept. 5-10, and Copenhagen Sept. 12-17.

COMRADESHIP IN DENTISTRY

Last month brought an interesting comparison between the blessings of communism in the USSR and the advantages of socialized medicine in Great Britain. Between performances in London, many members of the **Leningrad Kirov Ballet** made a bee-line to the English dentists to get their teeth filled, capped and straightened. Anticipating their visit here, the NY Herald Tribune wondered what benefits they might discover in capitalistic America. Editorial punch line was: "Podiatrists of the world, unite!"

INTERNATIONAL NOTES

University College of the West Indies in Kingston, Jamaica, holds a summer course in dance Aug 4-20. Chicagoans **Neville Black & Maggie Kast** will teach modern technique and composition and perform their "Facade." **Lavinia Williams,** of the **Haitian Inst. of Dance,,** will teach West Indian and primitive forms . . . Soviet choreographer **Vladimir Beurmeister,** who spent 3 mos. with **London's Festival Ballet** staging "The Snow Maiden," asked for an extension of his visa, but the Russian gov't said Nyet . . . **John Butler** is directing "Naussica," an opera by Peggy Glanville-Hicks and Robert Graves, being given its world premiere at the Herodeus Atticus, 5th Century BC theatre in Athens . . . American **Claude Marchant** is choreographer of "Dark of the Moon," summer offering of Teatro de' Servi in Rome.

"In Memoriam," ballet about Anne Frank by Californian **Adam Darius,** is being premiered Sept. 1 at Goteborg, Sweden . . . NYC dancer-choreographer **William Mille** requests photos and resumes of dancers with strong ballet backgrounds for a

fall concert tour of Germany and TV and film work there. Address: Georgenstrasse 70, Munich.

The **Filipinescas Dance Troupe**, led by director-choreographer **Leonor Orosa**, has been scoring successes on a tour of Europe. They took 1st prize at the Folklore Festival in Caceres, Spain. . . . In a two-line, hand-written will (unwitnessed), the late **Marquis George de Cuevas** left his entire estate to his secretary, Horacio Jorge Guerrico. The document was challenged by the Marquise, who maintained that a previous will was valid. Guerrico has waived any claim to the estate. The Marquise is the former Margaret Strong, a granddaughter of John D. Rockenfeller

RICHARD PLEASANT DIES AT 52

Richard Pleasant, noted theatrical manager and publicist, died July 4 in NYC at the age of 52. He had been in ill health for some time. A partner in the well-known firm of Isadora Bennett & Richard Pleasant, he guided the careers of many dance notables and contributed to the success of numerous dance attractions. In recent years he had been manager of Princeton's McCarter Theatre and Public Relations Director of NYC's Town Hall. During World War II he had the rank of Captain and was in charge of sending entertainment overseas.

Mr. Pleasant made a historic contribution to the cause of ballet in this country. During the late Thirties he was on the administrative staff of the **Mordkin Ballet**. As Director of **Ballet Theatre** from its organizational period in 1939 through its 1941 season, he played a key role in formulating that company's brilliant first season in 1940 at the Center Theatre in Radio City. In "Dance to the Piper," **Agnes de Mille** gives a fascinating account of Mr. Pleasant's work in setting up "the greatest collaboration in ballet history," when such world-famous choreographers as **Adolph Bolm, Anton Dolin, Jose Fernandez, Michel Fokine, Andree Howard, Eugene Loring, Mikhail Mordkin, Bronislava Nijinska, Yurek Shabelevski, Antony Tudor** and Miss de Mille.

The list of principals and soloists of the 1st season indicates the calibre of the venture: **Patricia Bowman, Lucia Chase, Karen Conrad, Viola Essen, Nana Gollner, Andree Howard, Annabelle Lyon, Mona Montes, Nina Stroganova, Sonia Woicikovska, Adolph Bolm, Anton Dolin, William Dollar, Jose Fernandez, Hugh Laing, Eugene Loring, Dimitri Romanoff, Yurek Shabelevski, Leon Varkas, Miriam Golden, Edward Caton, Leon Danielian, Vladimir Dokoudovsky, Nora Kaye, Harold Haskin, Iolas, Kari Karnakoski, Ada Verova, Alexis Kosloff, Peter Michael, Jack Potteiger.**

Russophile balletomanes of the period scoffed at the chances of the new "American" company. Today, co-directed by **Lucia Chase** and **Oliver Smith**, it has the honor of being the first American ballet to perform in the Soviet Union. A number of the 1940 productions continue as repertory favorites.

TELEVISION TOPICS

CBS-TV's "Look Up and Live" has commissioned 3 more dance-dramas from **John Butler** for next season. That network's "Camera Three" will also televise his "Portrait of Billie Holliday" this fall. The Aug. 6 Ed Sullivan Show rebroadcasts Butler's "Blues in Hoss Flat," starring **Sondra Lee, Buzz Miller** and 8 other dancers . . . **Don Sky** choreographed the final 5 Shari Lewis NBC-TV shows of the season . . . **Marc Breaux & Deedee Wood** are choreographers for the Jimmy Durante color special Aug. 9 on NBC-TV.

In late Aug., "Lamp Unto My Feet" presents **Deborah Zall & Co.** in "Stained Glass Window," the work she is premiering Aug. 24-26 at Jacob's Pillow. Supporting her in the telecast are **Paul Berensohn, Dan Jaramillo, Toby Glanternik & Renee Rappaport** . . . **Kent Stowell**, artistic dir. of **Ballet '61**, "The West Coast's 1st summer-stock dance theatre," appeared with **SF Ballet's Sally Bailey** and Ballet '61 dancers in a nation-wide telecast from SF station KPIX in late July.

MAIL MISHAP

Roy Clark's August report on Hollywood and Las Vegas went amiss. Next month, a double serving.

NEWS OF PUBLICATIONS

Spring edition of **Dance Perspectives** contains much learned material about the time honored Mid-Eastern "Danse du Ventre," sometimes known as the belly dance . . . England's **Stage Dance Council** has prepared a handbook of "The Sailors' Hornpipe" published by The Dancing Times Ltd. . . . David McKay Inc. publishers, plan an Aug. release of **Sophia Delza's** "Body & Mind in Harmony," an explanation of ancient Chinese dance & exercise techniques.

COAST TO COAST

To **Yvonne Chouteau & Miguel Terekhov** in Oklahoma City came a call from **Sergei Denham**, dir. of **Ballet Russe de Monte Carlo**, inviting the pair to rejoin their alma mater for the summer season. Previous commitments, however, prevented the reunion . . . After her summer concert dates, **Carmen de Lavallade** is due to appear with Pearl Bailey in Las Vegas . . . The **Milenoff Ballet Foundation** announces that it will present **Le Theatre d'Art du Ballet, American Ballet Theatre, Ximena Vargas Ballet Espanol** and the **Dancers of Bali** in its series this season in the Miami region . . . **Marge & Gower Champion** are expecting their 2nd child . . . **Teresa y Su Compania Espanola** perform Aug. 5 in a benefit ball at The Breakers, former Vanderbilt mansion at Newport, R.I.

Mary Fariday was choreographer for the recent Little Theatre prod. of "The King and I" at Lakeland, Fla. . . . District of Columbia Commissioners named July 3-8 **"Washington Ballet** Week," in honor of that co's perfs. at Carter Barron Amphitheatre . . . **David Shields**, formerly of **Royal Ballet** and principal dancer of **Royal Winnipeg Ballet** since 1959, has been made ballet master of the Winnipeg co. . . . **Norman Walker & Gene Cahan** were lead dancers in "Brigadoon," choreographed by Walker and performed July 14-15 at Utah State U. in Logan . . . **Nicholas Tsoutsouba** choreographed dances and appeared in matador no. in Celeste Cole Opera Workshop's June 16 prod. of "La Traviata" at Detroit Inst. of Arts.

Co's of **Merce Cunningham, Alwin Nikolais, Francoise Riopelle & James Waring** perform for Int'l Week of Today's Music Aug. 3-8 in Montreal. Event, featuring music composed in 1960-'61, is part of 26th season of Montreal Festivals Society . . . Dancers **Tony Bassett, Louise Breck, Jean Bell, Sherry Evans, Jerry Rose, Joan Mills, Linda Riffe, Donna Smith, Donald Wood, Les Carr, Bill Smith, Rosemary Dick, Mitzi Stafford, Chuck Tomlinson & Danny Lilly** are in "Honey in the Rock," West Virgina historical pageant held throughout the summer in Beckley, W. Va.

Reports are that dancer-choreographer **Bob Sanders** and actress Annie Farge are getting a divorce . . .. Elected to represent dance on Board of Governors of **Amer. Guild of Musical Artists**: **Tilda Morse, Herbert Kummel, Joan Wilder, Serge Oukrainsky, Marilyn Hagist, Carol Flemming** . . . Dance Planning Section of AGMA's Committee for a Talent Showcase has Tilda Morse & Suzanne **Ames** as co-chairmen. Auditions are planned after Labor Day. Interested choreographers and dancers write Richard Flusser, AGMA, 1841 B'way, NYC 19.

Dick Thomas and His Dance Gallery appear Aug. 6 at Gateway Playhouse, Somers Pt., NJ. Co. 6

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cludes **Katherine Litz, Barbara Fallis, Maria de Barancelli, Marian Horosko, Joseph Busheme** . . . An LP recording, plus instruction book, called "The How and Why of Hula," has been issued by **Starburst Records** . . . **Barry Lynn** performed in solo concerts July 19 at Eastern Ore. College, La Grand, and July 25 at Prudential Aud., Salt Lake City . . . **Richard France** is in summer prods. of "Gentlemen Prefer Blondes" in Columbus and Warren, Ohio.

NEWS OF SCHOOLS

Ruth L. Murray reports that **Wayne State U.** in Detroit will be the scene of 2 discussions of dance as part of annual conference of **Amer. Society of Aesthetics.** On Oct. 26 **Dr. George Balswanger** lectures on "Chance and Design in Choreography," with **Wayne Dance Workshop** assisting. On Oct. 27, **Selma Jeanne Cohen** speaks on "Criteria of Criticism in Dance" . . . **Nancy Susan Reeve,** formerly of NYC, has joined the faculty of the **Baker Dance Studio** in Lakewood, Calif . . . Students of the **Bobbe Waters School of Ballet,** Gower, Mo., were featured in the June 25 Midland Empire Revue in St. Joseph.

Nilda Butsova was guest teacher at **Marjorie Fay Underhill's Richmond, Va., School of Ballet** July 5-8 . . . Dancers of the **Ballet Theatre School of Cleveland** performed in the Cleveland Museum of Art's presentation of "Orpheus and Euridice" July 21. **John Begg** was choreographer . . . **Helen Tamiris & Daniel Nagrin** have returned again this summer for a 6-week Summer Workshop at Sedgewick, Me. Student-apprentices are being given classes in technique, composition, jazz, and music for dancers. 2 new works are being choreographed for co. members. Staff includes **Marion Scott,** asst., and Mary Ikeda, musical director.

On a summer tour of Europe, **Jan Veen,** Dir. of the **Boston Conservatory Dance Dept.,** taught and lectured at the **Mary Wigman School** in Berlin. In Germany he encountered 4 Conservatory alumni: **Gudrun Vilbig,** now dancing with City Opera in Ulm; **Jane Carleton & Virginia Zango,** both with **Amer. Festival Ballet;** and **Edward Dutton,** in edition of "West Side Story," which recently opened in Germany . . . **Bernice Mendelsohn** of NYC will teach contemporary dance to both children and adults at **Boston U. Arts Center's** Sat. classes . . . **Walter Terry,** Dance Critic of the NY Herald Tribune, was scheduled to give 2 lecture-demonstrations, "Styles of Ballet" and "Relationship Between Ballet and Modern Dance," July 28 at **Utah State U.'s Opportunity Theatre for Young America,** in Logan. Assisting in the demonstration: **Thomas Andrew & Judith Chazen.**

Smith College Concert Dance Group began a 3-week tour of Brazil June 27. Professionals **Dorothy Silverherz & Sue Hawes** joined the 7-member undergraduate troupe for appearances on TV, in concert, and before an international congress in Sao Paulo. They also assisted their director, **Martha Myers,** in conducting a 12-day dance clinic at the U. of Rio de Janeiro. Trip was sponsored by the Brazilian Alumnae Assn. of American Universities and Colleges and was financed by a private grant. Group members are: **Margaret Williams, Wendy Osserman, Sandra Suter, Gillian Martin, Emily-Jane White, Susan Specter, Ann Colton.**

Eleanor King has returned to the USA after extended study and performing in Japan and Europe. This fall she resumes her post as head of dance activities at the **U. of Arkansas,** Fayetteville.

Earl Atkinson, who operated the **Atkinson School of Dance Arts** for 25 years in B'klyn, has relocated in Sarasota, Fla., and is opening a school there. His mail order routines are now obtainable from him at 2229 Goldenrod St., South Gate, Sarasota. Atkinson began his performing career in "Sally, Irene and Mary." He was the 1st Pres. of the NYC Chapter of DMA, was a Pres. of DEA, and a former Dir. of the NY Soc. of Teachers of Dancing . . . **Laura Hunt,** long a dance instructor in Auburn, NY, has opened a motel-type pension in Santurce, Puerto Rico. Among her pupils have been **Jon Gregory, John Clancy & Bill Meeker.**

Boris Novikoff's School of Russian-American Ballet, in the Metropolitan Opera House and in New Rochelle, NY, gave ballet awards this year to NYC students **Gail Grillasca & Jane Iliane** and to New Rochelle pupils **Joyce Reid, Linda Juntunen, Anne Tully & Terry Kronowitz,**

Vera N. Preobrajenska, well-known ballet pianist, has resigned from her duties with the **Richmond, Calif., Jr. Ballet Co.,** and is now on the staff of the **San Francisco Ballet.**

POMARE WINS WHITNEY FELLOWSHIP

NYC concert dancer-choreographer **Eleo Pomare,** a native of Colombia, So. America, has been awarded a John Hay Whitney Foundation Opportunity Fellowship for 1961. Formerly a student at the **HS of Performing Arts,** Pomare will study modern dance, choreography and theatre staging at the **Kurt Jooss** School in Essen, Germany. Whitney Fellowships are awarded to young men and women of exceptional promise who have been prevented by race, cultural background or region of residence from fully developing their potentialities. This year there were 49 recipients in 19 states, D.C., Puerto Rico, Guam, the Marshall and Caroline Islands.

SOUTHERN CALIFORNIA NOTES

Michel Panaieff's classes had an air of int'l professionalism in June with **Diane Gibson & Joan Averle** back from European tour with **Ballet de Cuba; Tony Barberio** from the tours of **Amer. Festival Ballet; Don Meadows** off to Spain on a Fulbright Fellowship; **Finis Jhung** on leave from **SF Ballet; Jim Taylor & Nina Coppola** in from her school in Albuquerque; **Ingeborg Hauser & Alex Nigodeff** from her school in El Paso; David Sutherland from filming of "Music Man;" and **Henry Kersh, Gretchen Goertz, Stephanie Lee, Meryl Sargeant, Brooke Robson, Jim Piersoll, Bill Dvorak & Jimmy Merrill** signed for H'wood Bowl show in July.

Greek Theatre's last dance week included LA premiere of **Jose Greco's** "Times of Goya." Glamorous decor and good performance did not hide the fact that the ballet lacks essence. The garroting of the Duchess behind a shadow screen and the knifing of her assassin fail as drama and the work ends as a series of pictures and incidental dances.

US debut of **Sumaya Hanayagi,** here from S. Amer. tour, was dancing the Cub to **Rokuku Hanayagi's** Father Lion at the Japanese Cultural Program . . . Indian Bharata Natyam dancer, **Mrinalini Sarabhai** enchanted H'wood in 2 perfs. at the **Ruth St. Denis Theatre Intime.**

David Lichine's wonderful inventiveness was evident throughout the works he staged for **Rozelle Frey's** June program, particularly "The First Balloon." **Vivian Fay** returned to the stage in "Balloon"and her own "Flight of the Bumblebee." **Lois Ellyn & Joey Harris** were guests in "Sylvia" & "Black Swan" pas de deux and Harris' comic "Pop Goes the Weasel."

Int'l stars of the 20's **Doris Niles & Serge Leslie** staged an evening of opera ballet at H'wood HS. **Carol Wilson & Michel Strohm** gained plaudits in pas de deux. "Dance of the Hours" proved a strong group work in the best tradition of opera ballet.

Chatsworth's outdoor Hideway Theatre was setting for "Kireina," **Donald Journeaux's** Japanese ballet on point. **Patricia McClelland, Yvonne Tilton** & Journeaux were leads . . . **Nina Coppola's** visit to LA to study with **Michel Panaieff** and dance the "Don Quixote" pas de deux with **Alex Nigodoff** was followed by a trip to Houston to study with **Tatiana Semenova & Igor Youskevitch** . . . **Annamarie Steinbiss** of UCLA dance faculty directed 3rd Annual Int'l Folk Dance Festival which included Balinese dances by **Wjan Gandera.**

Mona Frances on a plane to Paris met a VIP who arranged a trip to Budapest's **State School of Ballet** where she observed classes and interviewed the director . . . **Evelyn Le Mone** left for convention teaching in Dallas and staging of 2 of her ballets for **Scranton Civic** in Pa. . . . **Brownee Brown** left for Hawaii after her Santa Monica Showtime '61 benefit for YW . . . **Sally Fox Kim Lazarus, Christi Ann Pyeatte & Marilee Stiles** distinguished themselves in the Vivace of **Lois Ellyn's** Fullerton program.

Melvin Kaiser's souvenir program for "The Gershwin Years" (Pasadena Civic) was a handsome 9 x 12 book with a hard cover. **Murray Williams** went on in "Swannee" despite a broken arm & **Juanita Bryson** brought a **Charlotte Greenwood** quality to "I Won't Say I Will." . . . **Jimmy Fields'** Amer. Negro Ballet Jazz brought **Thelma Oliver, Jean Pace, Zack Thompson, Harold Walker** and exciting co. to Assistance League for 4 rousing perfs . . . **Dorothy Tifal** presented students of the **Ruth St. Denis** studio in a dance tour of Asia . . . **Bob Regger & Carl Whitmer** revived their "Kismet" choreography for **So. Bay Civic** perf.

Shela choreographed and did Salome with **Unit Theatre** in its debut program . . . **Santa Barbara Modern Dancers** were featured in SB Arts Festival . . . **Jon Angelo's** 3rd Annual Dance Festival for ANTA reached its all-time high in **Wilson Morelli's** ballet for 17 dancers, "Symphonic Variations." **Jay Johnson** danced solos learned in Toyko, **Larry Le Mone** appeared in his own "Black Sheep Jazz" and the **Burch Holtzmann Dancers** brought their incredible youthful vitality to a series of Amer. character ballets. The final eve. brought repeat perfs. by Morelli Ballet, Miss Johnson, **Al de Rae Dancers, Ballet Mime, West H'wood Dancers, The Versatiles, Marsell Dancers, & Valerie Silver Lyric Ballet.** JOHN DOUGHERTY

AROUND NEW YORK

A NYC magistrate ruled that **Jean Erdman's** May 20 concert at the Hunter College Playhouse was not "public entertainment" and dismissed the charge against her for running a theatrical perf. without a license. However, Commissioner of Licenses Bernard J. O'Connell afterward insisted that all theatrical perfs. do require licenses, whether done for profit or not, and that he would continue to issue summonses to artists using the Hunter College facilities. All of which leaves the situation still very much up in the air.

Ballet Players, directed by **Anthony Basse** present 12 perfs. of "The Princess & the Salamander" Sundays, 1 & 3 pm beginning Aug. 6 at Actors Unlimited Theatre . . . **Virginia Tanner's Children's Dance Theatre of U. of Utah** and **Bruce King's** choreography for children will be featured at the AETA Children's Theatre Conference, Aug. 24-26, at the Waldorf . . . **Nat'l Concert & Artists Corp.** and its subsidiary, Civic Concert Service have been sold to Summy-Birchard Publ. Co. of Evanston, Ill., music publishers.

A spectacular at "Freedomland," Bronx amusement park, featuring stunt battles, a chariot race, Roman gladiators, trick riding, etc., was choreographed by **Nona MacDonald** . . . **Freda Ginsberg** who teaches ancient dance forms at the **New Dance Group** now forming her own co. . . . **Mura Dehn is** author-director-choreographer of "Jazz—Our American Heritage" which she presents Aug. 14 at Harlem Plaza.

Mrinalini Sarabhai gave a lecture-demonstration June 26 at a reception held in her honor by S. K. Roy, Consul General of India.

CCNY's Bernard Baruch School of Bus. presented **Inez Metzl** in a program of Bharata Natyam July 6 . . . Dancers in "The Pink Rose" new musical choreographed by **Edith Stephen** at Gateway Playhouse Bellport, L.I., **Gerren McKim, Beret Arcaya, Linda Dewitt, Alex Canaan, Bret Gilmore, Dean Cohen.**

REGIONAL BALLET-U.S.A.

Study sessions of **Northeast Regional Ballet Festival's Summer Choreography Conference** (Aug. 7-11, Union College, Schenectady) will be led by **Josephine Schwarz** (choreography), **Hermene Schwarz,** (costuming), **Dan Butt** (lighting), **Julia Nunlist** (music).

Patricia Wilde and **Edward Villella** of **NYC Ballet** guest with **New England Civic Ballet** for Aug. 27 appearance at American Arts Festival in Boston. In addition to **Balanchine's** "Pas de Dix," the co. will appear in "The Young Loves" and "Jazz Quintet" by artistic director **E. Virginia Williams.** They are also scheduled for Aug. 7 at the Cape Ann Arts Festival, Gloucester, Mass.

Tampa, Fla., home of **Tampa Civic Ballet,** now has second co., the **City Center Ballet of Tampa.** Directed by **Gerald Pascual,** it participated June 14 in Florida Theatre Conference at Daytona.

Phoenix, Ariz. Youth Ballet previewed "L'Histoire du Petit Tailleur" July 22 in Scottsdale. Evening concluded with "Les Deux Pigeons."

"RUMANIAN RHAPSODY" DANCERS COMING

Latest Iron Curtain county to join in US State Dept.-sponsored East-West Cultural Exchange Agreement is Rumania. **"Rumanian Rhapsody,"** a 50-member troupe will make a 10-week tour of North America under direction of Columbia Artists Mgt. this season. Co. includes the **Bucharest Dance Ensemble** a group of 28 who will perform folk dances of the various regions of their country. With them will be the Barbu Lautaru Orchestra.

CHICAGO NEWS

The **Chicago Opera Ballet** is a big success in The Kansas Story pageant celebrating the centenary of Kansas choreographed by **Ruth** Topeka Journal said: "The plain truth is that we don't know how we got through our 1st years without the . . . Chicago Opera Ballet."

July 5 was the opening of the 2nd season. **Pablo Candela** has produced for the Blue Angel. This one is "Candela's Limbo Calypso" and in addition to Candela, includes 2 dancers from Spain, **Jeanne Seuratt & Solea Caro.**

A pair of young satirists, John Stasey and Robert Kenney decided it was time to lay off the 20's and have chosen a new decade to lampoon the tap-dancing 30's. Their musical opens Aug. 4 in the Ninth Floor Theatre. The show, "Platinum Taps," spoofs those musicals with backstage plots in which **Mitzi Mayfair** or **Ruby Keeler** saves her play-producing boy friend from disaster and shuffles the show to success.

"Gypsy" co. now thoroughly settled and the dancers are not only taking classes but giving them. **Jeffrey Bolton** teaches modern jazz at the **Tommy Sutton** school. Tap dancer **Betty** takes a daily ballet class and surprises a young

(Cont'd on page 6)

AUG. CALENDAR OF EVE

New York City:
Aug. 14, **Mura Dehn & Co.** ("Jazz—Our Amer... Heritage"); East Harlem Plaza, 114th St. bet... 2nd & 3rd Aves.; 8:30
Aug. 22-Sept. 17, **New York City Ballet;** City Center
Aug. 26, **The Virginia Tanner Children's Dance The...** tre; 92nd St. Y; 8:30.

•

Colorado College, Colorado Springs: Aug. 8, A... Summer Concert, with Janet Collins & Vera Zo...
Connecticut College, New London: Aug. 17-18, ... (mat & eve), 20 (mat), American Dance Festival.
Festival of Performing Arts, Boston: Aug. 27 (5 & ... p.m.), New England Civic Ballet, with Edw... Villella & Patricia Wilde; Aug. 7 (2 & 5), 8 (11, ... & 5), 9 (11), 10-11 (11, 2 & 5), 12 (11 & 2), Er... Thimey Nat'l Children's Dance Theatre.
Jacob's Pillow Dance Festival, Lee, Mass.: Aug. 4-... (eves plus Fri. & Sat. mats), Myra Kinch & Co., ... Ted Shawn, Jean-Leon Destine & Co.; 8-12, 15-19, Y... Young Danes from The Royal Danish Ballet; 22 (2:... & 7:30), Virginia Tanner's Children's Dance Theatre... 24 (mat), 25-26 (mats & eves), Patricia Wilde ... Edward Villella, Alonzo Rivera, Deborah Zoll & Co... Carlos de la Camara & Myrna; 31 (mat), Sept. 1-... (mat & eve), Ruth Ann Koesun & Ivan Allen, ... Jacob's Pillow Dancers, Hadassah.
Montreal Festivals Soc. Int'l Week of Today's Ma... (programs part-music): Aug. 4, James Waring & Co.; 5, Merce Cunningham & Co.; 6, La Compagnie Fra... coise Riopelle; 7, Alwin Nikolais' Henry St. Playhou... Dance Co.
Perry-Mansfield Sch. of Th. & Dance, Steamboat Springs, Colo.: Aug. 11-12, An Evening of Dance.
Saranac Lake, N.Y.: Aug. 8, Mark Ryder & the Sha... gate Dancers.
Utah State Univ., Logan: Aug. 1-3, 23-25, Norma... Walker & Co. with the Opportunity Theatre Dance...

ON TOUR AUG. 10-SEPT. 10

New York City Ballet: July 31-Aug. 1, 2 (mat & eve... San Francisco; 4-12 Greek Theatre, Los Angeles; 15-20, Ravinia Park, Chicago.
Ten Young Danes of the Royal Danish Ballet: Aug. 1-6, Corning, N.Y.; 8-12, 15-19, Jacob's Pillow, Lee, Mass.
Allegro American Ballet Co.: Aug. 12, Purdue Univ., West Lafayette, Ind.; 15, Michigan City, Ind.; 17, Williams Bay College, Lake Geneva, Wis.
Erick Hawkins & Barbara Tucker: Aug. 26, 28, Int... Nat'l Methodist Student Conf., Univ. of Illinois, Champaign.
Erika Thimey Children's Dance Th.: Aug. 7-12, Fest... of Performing Arts, Boston; 14, Harwich-on-Cape Cod, Mass.; 19 (mat & eve), Dorney Park, Allentown, Pa.

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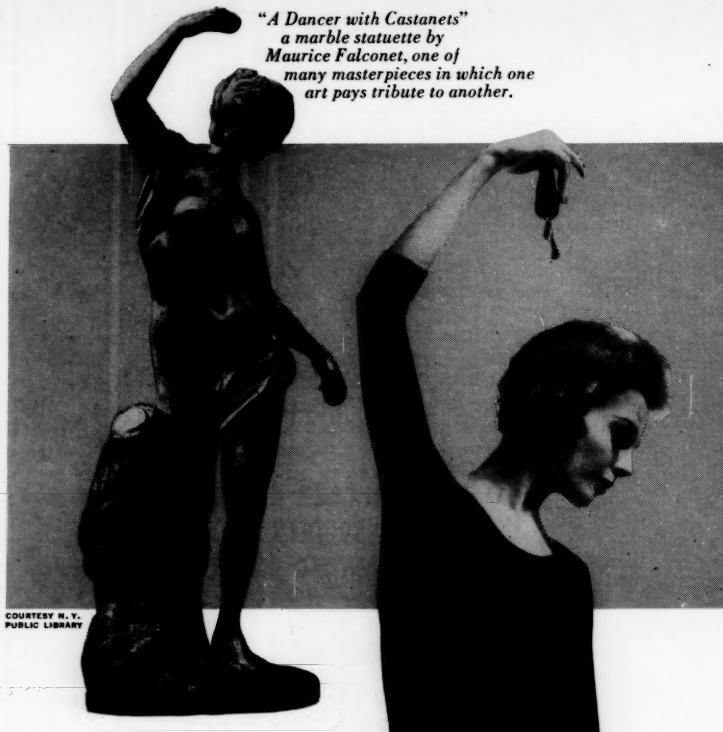

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on the cover

A happy performer for happy audiences these days is Eleanor Powell. At 48, after a 14-year retirement, Hollywood's Queen of Tap Dance has made a brilliant comeback (see pp. 42-44). Photo, made in the star's dressing room at NYC's Latin Quarter, is by Jack Mitchell.

Annuncio

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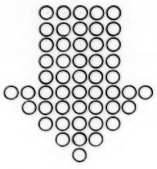

ON BROADWAY:

BYE BYE BIRDIE. Choreographer-director, Gower Champion. Stars Gretchen Wyler, Gene Rayburn. Teenage-emphasis choreography, over which some critics raved, is sometimes witty, sometimes hackneyed. Shubert Theatre.

CAMELOT: Choreographer, Hanya Holm. Stars Richard Burton, Julie Andrews. Not Miss Holm's best B'way effort, but she has livened the proceedings well. Excellent dancers, beautifully costumed, in archaic dance forms made modern. Majestic Theatre.

CARNIVAL! Choreographer-director, Gower Champion. Stars Anna Maria Alberghetti, features James Mitchell, Pierre Olaf, and puppets. Gower Champion, using a superb co. of dancers and all sorts of typical carnival performers, has made a magical entertainment that unfortunately has a weak score and less than first-class star. Technical dance is brilliantly synthesized with everyday movement. Imperial Theatre.

DO RE MI. Choreographers, Marc Breaux and Deedee Wood. Stars Phil Silvers, Nancy Walker. Principal dancer, Chad Block. An auspicious debut for Breaux-Wood, who provide the freshest choreography of the season in dances about the jukebox world. St. James Theatre. (closed July 24-Aug. 21).

FIORELLO! Choreographer, Peter Gennaro. Stars Tom Bosley, Howard da Silva, Patricia Harty. This prize-winning musical moves like a blithe dream, and Gennaro's dances make it the fresh delight it is. A co. of dance soloists. Broadway Theatre.

IRMA LA DOUCE. Choreographer, Onna White. Stars Elizabeth Seal, Denis Quilley, Clive Revill. Elizabeth Seal is a new and brilliant dancing-singing-acting star surrounded by extraordinary male dancers, furnished with atmospheric (jazzy-Frenchy) choreography. Plymouth Theatre.

MY FAIR LADY. Choreographer, Hanya Holm. Stars Michael Allinson, Margot Moser. Long-run hit using a big dance vocabulary, all part of a delicious (though not spectacular) whole. Mark Hellinger Theatre.

THE SOUND OF MUSIC. Choreographer, Joe Layton. Stars Mary Martin, Theodore Bikel. This show demanded marshmallow, and Mr. Layton gave it just that, plus brief interludes of happy atmosphere. Lunt-Fontanne Theatre.

THE UNSINKABLE MOLLY BROWN. Choreographer Peter Gennaro. Stars Tammy Grimes, Harvey Presnell. Star Tammy Grimes joins a large co. of wonderful dancers in sprightly numbers of Western frontier days, and one from Paris. Winter Garden Theatre.

OFF BROADWAY:

THE FANTASTICKS. No choreographer is listed, but someone with a sure sense of movement and dance has had a gifted hand in the proceedings. The show, conceived basically in commedia dell'arte terms, dances all the time. Sullivan St. Playhouse.

THE KING OF THE DARK CHAMBER. Choreography by Bhaskar, movement stylization by Leticia Jay. Stars Surya Kumari, Madhur Jaffrey. Colorful, interesting production with talented Bhaskar acting and dancing in Tagore play. Jan Hus Auditorium.

LEAVE IT TO JANE. Choreographer, Mary Jane Doerr. Stars Dorothy Greener, Kathleen Murray. A nimble, clever recreation of a 1917 college atmosphere. Sheridan Square Playhouse.

LITTLE MARY SUNSHINE. Staged and chor. by Ray Harrison. Stars Marian Mercer. This spoof of old-fashioned operettas is a hit. Threaded with dance patterns that make funny, satiric points. Players Theatre.

•

RADIO CITY MUSIC HALL: "Festival Time" stage show, incl. Corps de Ballet, Cary Walker soloist, choreog. by Margaret Sande; Rockettes, choreog. by Emilia Sherman; and comedy song-and-dance trio The Charlivels. On the screen: "Fanny."

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LOOKING AT TELEVISION

WITH ANN BARZEL

The International Hour, CBS's series of one-hour re-runs from foreign lands, promises to be rewarding for dance fans if for no other reason than the obvious one that dance bridges language difficulties, and is a logical medium for cultural exchange. Language is not a problem in communicating with Canada, so when a ballet danced by the National Ballet of Canada was chosen as representative of the best that Canadian television had to offer, we can chalk one up for dance.

On June 25 John Cranko's *Pineapple Poll* was danced delightfully by the young Canadians. In addition to excellent dancing, the piece was given a fine production including an introduction and interlude that prepared the audience and set the artistic climate.

Intelligent planning was evident throughout. Angles, closeups, distance shots were designed to focus on what would make the piece clearer and show the dancing in its most interesting aspects. Cranko's choreography proved even better under the scrutiny of the television camera than on stage. His great inventiveness and wonderful sense of humor in small details came more clearly in view.

Lillian Jarvis was a pert and pretty Poll, Lawrence Adams was the idolized captain, and Patrick Hurde the woebegone scullery boy. The ensemble was lively and fresh.

On July 9 the International Hour presented a song-and-dance program from Japanese television. What it showed most is how true is the cliché about the adaptability of the Japanese. The clothes, the songs, the gestures slipped back and forth easily between two worlds. The most interesting part of the program was the first half, devoted to children's games. Someone with an innate choreographic sense arranged the bounce-ball game which hinted at Japanese ritual while little girls in western garb bounced their rubber balls. Circle games were sung and danced with great charm. The playing throughout had a choreographic orderliness that explains the Japanese affinity for the disciplined art of ballet. The children were delightful and wonderfully trained.

CBS's Camera Three presented Dialogues in Dance, four pas de deux by Ballet Theatre dancers, on July 9. The dancing was top quality, but the presentation, in spite of dozens of credit names, was no more than neat and businesslike. There were none of the details that show someone with imagination cares deeply and that the producers have a knowledgeable interest in the program. The script, read by a "host," was to put it succinctly, simply lousy. The public was told that Ballet Theatre was a wonderful organization that had danced successfully all over the world and that *Billy the Kid*, one of its finest ballets, was refused by Russia as too violent. But viewers had no preparation for the pas de deux. For instance when introducing the pas de deux from *Billy the Kid* the dancers were identified as Ruth Ann Koesun and John Kriza, but nothing was done to orient the audience. If you were not familiar with the ballet there was no way of knowing why Billy was tense and furtive and why the dream-like quality of the meeting. Miss Koesun and Kriza did contribute a beautifully artistic performance of the dance, one that will make future viewings of it on the stage more clear.

The choice of Dance Dialogues was provocative in that *Billy the Kid* was followed by the contrasting dance of the boring man and the inert woman of Herbert Ross' *Caprichos*. The narrator merely named the ballet and read the text that inspired the episode. A sentence on the unorthodox movement vocabulary was really in order. Kriza and Miss Kœsun gave the finest performance I have ever seen of this sardonic dance.

Lupe Serrano and Royes Fernandez, whose opening dance from the *Grand-Pas Glazounov* was thrown in as a teaser while the introductory titles were flashed, closed the program with the *Don Quixote Pas de Deux*. It was a performance in which two superlative dancers were clearly in command of the physical problems of their art. The boy's variation, so often marred by the faults most male dancers never correct, was a model of what that type of dance can be. The camera plan, if there was one, was stupid. In the coda we were treated to a closeup of Miss Serrano's shoulder blades, while in the background, almost off-camera, Fernandez whirled through his grande pirouette.

I caught two outstanding numbers on the Dinah Shore show this month. On June 10 a well-staged "In the Still of the Night" featured six girls manipulating black capes, which, like a dark night, ob-

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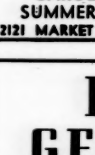

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TELEVISION *(Cont'd)*

literated the dancers from view from time to time. On June 25 Nanette Fabray pranced around delightfully with the ensemble of boys to "Papa Won't you Dance With Me." Tony Charmoli was choreographer.

For the Ed Sullivan show John Butler arranged a joyous number for Nancy Dussault with a group of boys to "I'm Glad I'm a Girl." On July 9 Ed Sullivan had acrobatic dancer Eileen O'Dare smoothly romping through her specialty. The same day tiny Gail Horner did some amazing baton twirling that won her championships and will send the dancing school kids out of the ballet classes and into the more rewarding baton-twirling department.

Last month I mentioned the first of a four-part Coventry Mystery Cycle on CBS's Look Up and Live, produced by Marquette University. The fearless way Father Walsh and his staff went about the herculean work is reminiscent of medieval projects accomplished in an atmosphere when time was no consideration.

There were noteworthy dance episodes all through the spectacle. On June 11 the theme was love and reconciliation as the players portrayed the Annunciation and the Birth of Christ. Most of it was mime. There was a dull dance in which Mary showed her humility, and the dancing in King Herod's court was school-girl oriental, but the cherry tree incident on the journey to Bethlehem was sweetly simple.

Parts three and four, dealing with the public life of Christ, were most difficult to do as much depends on the actor who dares to portray Jesus. The role was entrusted to dancer-actor John Neumeier. He had a great spirituality and a fervor more suitable than the bland reverence usual in enactments of the New Testament. There was a moving dance of agony in the garden, and the passion before the cross was a full-out dance.

The group dance at a wedding scene (the miracle of the fish and loaves) was colored by the dances of the middle ages, the kind of dancing the first producers of the Coventry Mystery were familiar with. It started almost like a pavanne, but soon got folksy in a peasant way. A jarring note was the wedding music of ancient Judea, a tune popular in 19th-century East European ghettos. The closing dances of Lucifer and the angels proved just how theater-wise the churchmen of Coventry were, and how much the Marquette ones have learned of the s[illegible]e tradition.

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SELECTIVE BIBLIOGRAPHY OF DANCE BOOKS

(Conclusion)

BALLET STORIES, MUSIC, COSTUME and DECOR

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Some books contain collections of ballet plots, or libretti You can browse here to take your pick of comedies, tragedies, and romances.

Balanchine, George. COMPLETE STORIES OF THE GREAT BALLETS. Edited by Francis Mason. Annotated selection of recordings by Jacques Fray. Drawings by Marta Becket. Garden City, N.Y., Doubleday, 1954. xviii, 615p. illus. *Much more than a plot book, this excellent work includes historical notes, a brief history of ballet, and a discussion of practical aspects of the dance — ballet for children, careers in ballet, etc. A mine of information, especially about the actual choreography of many ballets in the current repertory.*

Beaumont, Cyril W. COMPLETE BOOK OF BALLETS; a guide to the principal ballets of the 19th and 20th centuries. Garden City, N.Y., Garden City Publ. Co., 1941. xxiv, 900p. illus. SUPPLEMENT TO COMPLETE BOOK OF BALLETS. London, Putnam, 1942. 212p. illus. BALLETS OF TODAY. London, Putnam, 1954. 215p. BALLETS PAST AND PRESENT. London, Putnam, 1955. 260p. *Mr. Beaumont tells the stories, and comments on the choreography, of many, many ballets produced in Western Europe, Russia, and the U.S. Useful (but not entirely reliable) as a reference. These books are valuable for their detailed information, but are rather plodding in style.*

Bellew, Hélène. BALLET IN MOSCOW TODAY. Greenwich, Conn., New York Graphic Society, 1956. 203p. illus. *Despite its title, this work confines itself to summaries of the ballets in the repertory of the Bolshoi Ballet. Lavishly illustrated, and while Russian photography is not up to our high technical standards, the photographs do give some idea of the character of the choreography.*

Crowle, Pigeon. TALES FROM THE BALLET. Illus. by Francis Gower, London, Faber, 1953. 152p. *Straight-forward explanations of plots of well-known ballets, directed primarily at the younger audience. Good natured and pleasant.*

Krokover, Rosalyn. THE NEW BORZOI BOOK OF BALLETS. New York, Knopf, 1956. xvii, 320, xii p. illus. *A new edition of the "Borzoi Book," omitting ballets no longer in the current repertory, and including new ballets. Useful and sensible. Contains an extremely valuable checklist of ballets performed by leading companies in the U.S.*

Lacroix, Paul. BALLETS ET MASCARADES 1652). Geneva, J. Gayet, 1868-70. 6 vols. illus. DE COUR, de Henri III, à Louis XIV (1581- *A collection of early ballet libretti. The texts consist mainly of heroic verses to be spoken or sung. The choreographic indications are vague, such as "enter dancing" or "dances a new step." But the descriptions of the sumptuous costumes (including the color and fabric of every hat and shoe) are fascinating.*

Lawrence, Robert. THE VICTOR BOOK OF BALLETS AND BALLET MUSIC. New York, Simon and Schuster, 1950. xviii, 531p. illus. *An introduction to the art of ballet is followed by descriptions of 130 ballets. Mr. Lawrence emphasizes the musical rather than the choreographic aspect of each ballet. This is, however, a valid and useful approach. Includes a discography of RCA Victor dance records.*

Lully, Jean Baptiste. OEUVRES. Paris, Editions de la Revue Musicale, 1930-33. 7 vols. illus. *Four volumes are devoted to the ballets of the great French 17th century composer. Along with the musical scores are beautiful reproductions of costume designs, and, of course, the words for the songs. Henry Prunières contributes interesting notes on the choreography.*

Noverre, Jean Georges. THE WORKS OF MONSIEUR NOVERRE, translated from the French. London, 1782-83. 3 vols. *Volume 3 contains the libretti of Noverre's ballets. In accordance with the great reformer's principles, these are all very dramatic; most of them are tragic and heroic. Like Martha Graham, Noverre found the Greek myths good subjects for dancing, and he describes his ballets in great detail, bringing every scene of anger, fear, and grief vividly before our eyes.*

Robert, Grace. THE BORZOI BOOK OF BALLETS. New York, Knopf, 1946. xvii, 363, xxiii p. illus. *A brief history of ballet in the*

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U.S. precedes the descriptions of selected ballets chosen for their interest and familiarity to American audiences. The author's style is colloquial and her opinions refreshingly forthright.

Terry, Walter. BALLET; A NEW GUIDE TO THE LIVELIEST ART. New York, Dell Publ. Co., 1960. 319p. illus. *A paperback book by the dance critic of the N.Y. Herald Tribune that includes a brief introduction to ballet, a glossary of ballet terms, a sheaf of photographs, and descriptions of more than 250 ballets old and new. Inexpensive and decidedly worthwhile.*

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In former years publishers frequently printed little booklets containing the libretto of a single ballet. Of the many hundreds, we have selected just a few for you to sample. Here you will also find some books that tell you about a particular ballet.

Aubry, Pierre and E. Dacier. LES CARACTERES DE LA DANSE. Paris, H. Champion, 1905. 24p. music. *A history of the suite of dances performed with great success between 1720 and 1739 by Prévost, Camargo and Sallé. The ballerinas endowed the various dances with changing moods, and much of their charm is recaptured through the authors' careful research.*

Baltazarini de Belgiojoso. BALLET COMIQUE DE LA ROYNE. Paris, 1582. 75p. plates. *Engravings reveal the sumptuous settings of this "first" ballet, which was commissioned by Catherine de Medici. All the words are here. If only we knew what the dances were like! A rare and beautiful curiosity.*

Beaumont, Cyril W. THE BALLET CALLED GISELLE. London, Beaumont, 1948. 141p. illus. *First produced at the Paris Opéra in 1841, "Giselle" remains one of the most-beloved ballets. The author discusses its every aspect — music, choreography, design, etc. A simplified choreographic script is provided, enabling the reader acquainted with the technical vocabulary of ballet to get a clear idea of the steps and patterns of the dances.*

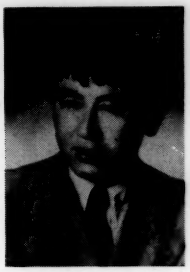
Beaumont, Cyril W. THE BALLET CALLED SWAN LAKE. London, Beaumont, 1952. 176p. illus. *No lover of the dance could ask for a more thorough study of this most famous of ballets. Includes a choreographic script, based on notes made of the Maryinsky Theatre version. Fascinating photographs, including studies of early Russian productions.*

Bournonville, August. ET FOLKESAGN. Copenhagen, Wilhelm Hansen, 1896. 175p. *The piano score of this typical, Danish Romantic ballet (1854) includes a detailed synopsis of its 16th-century story, with indications of minuets and dances for farmers.*

Coralli, Jean and Edmond Burgat De Gurgy. THE DEVIL ON TWO STICKS. London, Wright, 1836. 24p. *"Le Diable Boiteux" was the ballet in which Fanny Elssler danced her famous Cachaca. Its plot, laid in Madrid, is*

(Continued on page 60)

MASAMI KUNI AT LOS ANGELES' NEW DANCE THEATRE



Teacher-choreographer brings contact with original sources of the European modern dance movement

BY JOHN DOUGHERTY

Masami Kuni, graduate of the Tokyo Imperial University with a doctorate in aesthetics, student of Rudolf von Laban, Mary Wigman and Max Terpis, director of the Kuni Institute of Creative Dance in Tokyo, has been brought to Los Angeles by Kate Hughes to act as co-director of her New Dance Theatre.

Within a month of his arrival, the Idyllwild Arts Foundation had signed him to stage three new works for its late July dance weekend. And Ted Shawn had signed him to teach at Jacob's Pillow in 1962.

At the New Dance Theatre — which until it was taken over by Miss Hughes on the 1st of January was known as the Lester Horton Dance Theatre — Kuni has already started the groundwork for classes that will lead to a presentation of his choreography in November.

Ten books by Kuni present his philosophy of choreography, rhythm, dance education and creative improvisation. These works (some of them written in his capacity of president of the Japan Association of Teachers of Educational Dance) are being translated into English by Kuni's wife, Mary Ehara, and Miss Hughes. Since Mr. Kuni's English is excellent, there should be a minimum of difficulty.

Miss Ehara is particularly well-prepared for the task: Finding study at Sadler's Wells Ballet School restrictive, she transferred to the German Dance College in Berlin. There she studied with Wigman and other members of the faculty, including her future husband. When Masami Kuni returned to Tokyo in 1956 to found his present school, Miss Ehara was with him. For four years she taught at the Institute and danced as soloist in his concerts, one of which won for him Japan's "Best Dance Production of 1959" award.

The construction of this work, *The Yellow Time*, gives insight into Masami Kuni's dance philosophy and method.

To the Japanese the color yellow is a symbol of restlessness. Thus with his title Kuni announces that the work is concerned with the state of things today. The ballet is a study of the human heart and its workings in the agitated period the world is passing through, of the human heart creating its own environment and enacting its own drama in this self-created situation.

Using thirty-three dancers, Kuni divides his work into nine categories (episodes). They have such titles as "Love Disposition" (a study of the tragic situation of human feelings in contemporary chaos), "Bargain Sale Counter" (the money-making frenzies of everyman today), "Peaceful Use" (man enslaved by the science he has invented), "Farewell Service" (the ultimate vanity of man's constructive efforts on earth—which must end with death despite his struggles), and "The Last Category" (an apotheosis, the heart triumphant over death).

The Yellow Time was performed in simple costumes on a draped stage to rhythmic sounds suggestive of the beating of the human heart. The critic of the Tokyo English newspaper, "Manichi Daily News," Thomas T. Ichinose, returned for a second viewing. He titled his review of this performance: "Choreographic Masterpiece of Our Time."

Kuni's works are performed at Tokyo's Nihon Toshi Center Hall, which seats 1,000. *The Yellow Time* had six performances to sold-out houses.

"We tried every way we knew," Kuni relates, "to achieve a fine presentation. One passage did not seem to integrate. We repeated it 100 times. Then I had the dancers perform it with their eyes closed to be sure they were truly aware of one another in space."

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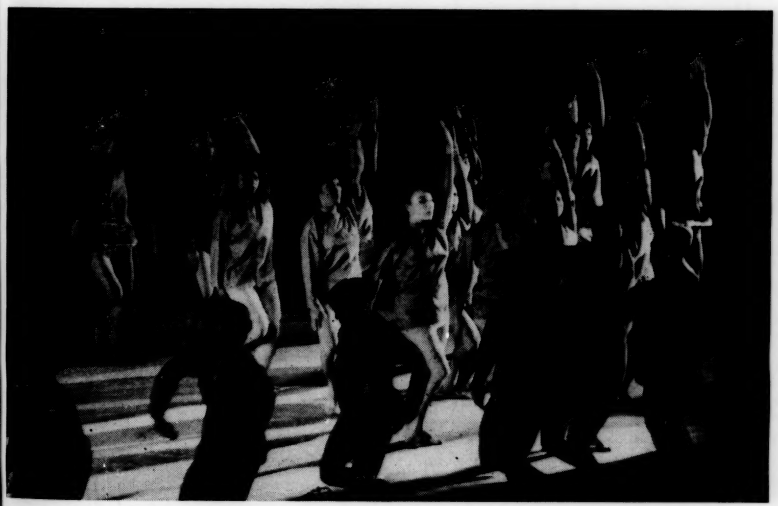

"Peaceful Use," an episode from Kuni's "The Yellow Time." This 2-hour work, using 33 dancers, won Japan's "Best Production of 1959" award.

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KUNI *(Cont'd)*

Kuni admits that in his student days he felt that everything he created was wonderful. Now, however, he says, "I realize that I can learn from criticism." "And to be quite sure that we keep only good works in our repertory I let the final criticism come from the public. If there is no audience for the second performance of a work I drop it completely."

Masami Kuni began his study of dance in Tokyo.

"I was 13 then. My first teacher was an elderly lady from New Zealand who taught in the tradition of Isadora Duncan. By 1936 I felt I could advance no further in Japan. I went to Germany to begin all over again — as if I didn't know a thing."

Kuni was graduated from the German Dance College. Mary Wigman had officially disbanded her company, but he performed with her and toured Europe as a solo concert artist. Later he founded his own school in Berlin. He has also taught in London, Denmark, Argentina and Brazil.

The buildings for the Kuni Institute of Creative Dance (opened in 1956 on Kuni's return to Tokyo) were designed by an architect to house forty dancers and afford them facilities for working and living. This number of students is the limit accepted for each course. Many work outside to support themselves. Some perform service jobs within the Institute. All are pledged to devote their total interest to the furtherance of the school and its teachings. Some 500 graduates teaching in a network that covers every prefecture and town of Japan attest to the effectiveness of Masami Kuni's teaching. The Tokyo school continues, successfully, while Kuni is away, under the guidance of instructors who were his pupils. As the name implies, the primary concern of the Kuni Institute is the teaching of creative dance. "Modern dance," says he, "should be beautiful." In his writings he defines his philosophy: "Creative dance work has no story, nor is it choreographed to existing music . . . . Usually groups are considered as background, or complementary to other main figures, but in creative dance formation and construction, the groups are the primary elements, each one equal to the other."

In the tradition of Wigman and Laban, Kuni teaches that dance should not be arranged to the forms and rules of music, drama or the other arts. It must be composed according to the rules of space and movement. It must be a new, independent form of art . . . "Yes, dance is art, but its education is scientific."

Kuni's attitudes will fall on very fertile ground at the New Dance Theatre. The late Lester Horton was the most creative force on the West Coast in the field of modern dance. In forming her New Dance Theatre, Miss Hughes took over not only his physical theatre (the only theatre devoted exclusively to dance in Los Angeles). She has on her teaching staff Bella Lewitzky, a truly representative dancer of the Horton school. (To keep alive his artistic vitality, Miss Hughes is planning to film the Lester Horton repertory while Miss Lewitzky and others who appeared in the original productions are available.) Miss Lewitzky, however, teaches with stringent technical demands, emphasizing placement, isolations, and other physical elements. Miss Hughes believes that her work will complement beautifully that of Mr. Kuni. The school, which will work closely with musicians and painters, also offers courses in Labanotation, music for dancers, teacher training, and other materials for making a truly comprehensive curriculum.

"The younger generation of dancers on the West Coast," says Miss Hughes, "are in limbo—totally lacking any personal connection with the original sources of the modern dance movement. They have no conviction, no standard, on which to base a revival. We have asked Masami Kuni to help us correct this condition. His fine abilities, plus his extensive experience, may well provide the stimulus for the revival we need. *END*

IN THE NEWS

***ROYALLY RECEIVED:** Indian dancer Indrani and co. members (right) receive congratulations from Queen Elizabeth and the Duke of Edinburgh following performance this spring in the Presidential Palace, New Delhi. Indrani & co. make 2nd visit to U. S. in the fall for nationwide tour as part of Asia Society cultural exchange program.*

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REVIEWS:

"Pictures in Our House," by Paul Sanasardo and Donya Feuer
92nd Street "Y"
May 14, 1961

Innocence and evil flow close-by or merge in the world of Paul Sanasardo and Donya Feuer. Sometimes it is the innocence of young girlhood — a secretly glowing domain where a talisman is exchanged as a music box plays. Sometimes it is a baffling, "Turn of the Screw" innocence, as children, dressed like apaches-and-molls, lean against each other and gaze abstractedly over the footlights.

The facet of evil is sharpened by the two adults, Paul Sanasardo and Donya Feuer. As two decadent lovers, they drink together, the man becoming more and more sadistic, the woman finally staring suicidally into her glass. Alone, he surrounds himself with little girls slithering as though from the inner reaches of an Oriental dope-den. Alone, she crouches among the children, like a worn-out odalisque surrounded by field flowers.

The images they all made — these brilliantly trained and disciplined children and the two diabolically imaginative adults — were called *Pictures in Our House;* the principal subdivisions being

Jack Mitchell

Lawrence Rhodes, James DeBolt, Paul Sutherland and Rita Bradley in Gerald Arpino's "Partita for Four" (see review).

Reviewed by Doris Hering: Paul Sanasardo, Donya Feuer & Co.; John Wilson & Co., Gerald Arpino & Co.; Jean Erdman Th. of Dance; "The Masque"; Tallchief, Bruhn, & others.

Reviewed by Selma Jeanne Cohen: Contemporary Dance Productions.

"Foreign Acquisitions," "Open to the Public," and "From the Private Collection." As colorful as the program prose and choreography was the sound-score woven of elements like merry-go-round waltzes, metallic drumming, old jazz, mechanical pianos, music boxes, and clocks. The decor, too, was venturesome.

The only minor reservation that one might have was an occasionally questionable use of the children. In some of their honky-tonk interludes, one wondered if they knew what they represented — or even if it would be wise for them to know.

D.H.

John Wilson and Company
Gerald Arpino and Company
92nd Street "Y"
May 18, 1961

The contrasts were many — sinister males suspended from ropes — a carefree fellow on a country path—two lumps of isolated humanity — a strutting general in a cooking-pot helmet. But the contrasts, by three different choreographers, were never jarring. The program bespoke artistic unity and atmosphere.

Gerald Arpino is a choreographic newcomer of potential stature. His imagination has the fertility of torment. Untrammeled, it should lead into far-ranging paths. *Ropes*, the more ambitious of his offerings, was based upon the device of ropes suspended from the flies. The dancers — five males and a female — each had his own vertical domain. Sometimes they climbed, spiderlike. Sometimes the ropes were flung together in a terrifying web to ensnare the girl. The mood was one of compulsion, imprisonment, and ceaseless pursuit of the girl (touchingly danced by Brunilda Ruiz).

But *Ropes* was too long to sustain intensity, and the choreographer became too enamored of the ropes as designs.

In *Partita for Four*, Mr. Arpino evoked a playful elegance. Sometimes the three

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males supported the girl (Rita Bradley); sometimes they took turns in solos. During one lovely moment, she danced a solo and they watched, on their knees. Here again, despite the feathery surface, there lurked a deeper dimension recalling the early works of Tudor.

John Wilson's solo, *Ecossaises*, devised for him by Joyce Trisler, was like a burst of joy on a bright summer night. Impishly satirizing dance forms, it drew Mr. Wilson through variation after variation, with unceasing spontaneity.

The blousy peasant costumes for Miss Trisler's *Brandenberg Concerto* created a visual heaviness also present in the dance concept. Miss Trisler, usually a meticulous dance-craftsman, has not yet worked out the details suggested by the music.

John Wilson repeated his three clearly pencilled dance-jokes called *Domestic Suite*, and he presented two ambitious new works based upon entirely different choreographic approaches.

His *Act Without Words II* was a mimed duet based upon a theme of Samuel Becket. In it, Mr. Wilson and James Truitte, with the aid of a sagging coat, portrayed two human nonentities, the one buffeted, the other contained by routine.

Mr. Wilson's *Songs of Ives*, a six-part suite, was full of fertile images unresolved. Most realized were *On the Antipodes*, in which lying and standing figures formed a contrast; and *Serenity*, in which Penny Frank used her arms as though gossamer were the natural replacement for bone and sinew. *D.H.*

Jean Erdman and Dance Company
Hunter Playhouse
May 20, 1961

In *Solstice*, Jean Erdman's most theatrical offering on this program, one had the sensation of hearing a British drawing room actor read from a mythology tome. Despite the picturesque symbol-costumes and Lou Harrison's pervasive score *Solstice* remained intellectual in its revelation of the conflict between day and night, life and death. Surely such a fundamental struggle should pour forth more tension, more drama, more pathos.

Miss Erdman also repeated her solo *Fearful Symmetry*. Taking place before a fascinating Carlus Dyer set-piece resembling molten flame, it nevertheless lacked the mystery inherent in the Blake poem from which it was derived. Here again, intellect had a restraining effect.

In transferring her *Twenty Poems* (by e. e. cummings) from the theatre-in-the-round where it was first done last year

to this more conventional context, some of the spatial flexibility was lost. *Twenty Poems* should be carefully restaged and re-costumed, for it is basically an inspired work. And Miss Erdman performs her portions of it with richness of gesture, radiance of demeanor.

The opening work, a new one called *Dance in Five-Eight Time*, seemed like an athletic rhythm-study. Perhaps some of this came from the fact that Miss Erdman's dancers proved unable to absorb her softly pulsating movement style.

Donald McKayle and Mark Ryder were guests — Mr. McKayle with power and distinction, Mr. Ryder rather offhandedly. *D.H.*

Contemporary Dance Productions presents First Works by Young Choreographers
Master Institute Theatre
May 24, 1961

In the modern dance, where failure is often not merely dull but downright embarrassing, a debut concert by 9 young creators is apt to reveal most of the pitfalls that threaten the choreographer. It is to this one's credit that so few of the dangers were apparent.

None of the dances seemed aimless or overly long. None offended by pretentiousness. None fell into the trap of uncommunicating self-expression. Each seemed to have been thoughtfully and carefully worked out. Most were performed with more than a fair share of technical competence.

Some perils, however, were avoided at the cost of daring. These young choreographers were not very adventurous. Signs of their mentors were abundant. Notably absent was the boldly individual statement.

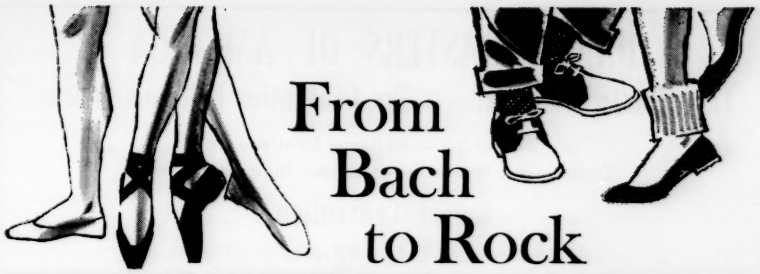
The most interesting numbers were Vickie Blaine's *Song of Myself*, Jane Learey's *The Divination*, Janet Mansfield Soares' *Stay Not Among the Wicked, But Let Us to New England Go. . . .*, and Tryntje Ostrander's *Handful of Thorns*. The last, in particular, succeeded in projecting strong characterization and dramatic point. *S.J.C.*

Beverly Mann, Katya Delakova, Gloria De Nard present "The Masque"
41st Street Theatre
June 9, 10, 12 — 1961

They grew on one — these three waifs with their white-painted faces and their brightly colored mop-hair. At first, they seemed a little awkward, almost amateurish, as two of them scampered into a horse-outfit, and the third took up a toy drum to lead them into an imaginary circus arena.

But when they returned to their back-

(Continued on page 57)



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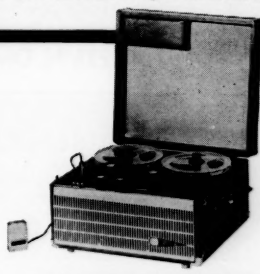

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SURVIVAL OF THE FITTEST

A look at the annual examinations of the Royal Danish Ballet School

BY EUGENE PALATSKY

Fredbjorn Bjornsson and Stanley Williams, the original Tybalt and Mercutio of the Royal Danish Ballet's *Romeo and Juliet*, visited New York last season as guest teachers. Each gave instruction in one of the two different ballet styles that today seem to clash in Copenhagen as vigorously as Shakespeare's two belligerents.

Bjornsson, in this country for study on a Ford Foundation grant, taught for two weeks in May at Robert Joffrey's American Ballet Center, passing on the lyrical, brilliant style of the Danes' 19th-century master August Bournonville. Williams was excitedly received and loved by the students of the School of American Ballet, where he gave daily class from November to January, teaching the more open Russian style favored by Vera Volkova.

These two styles have been taught side by side in Copenhagen since 1952, when Madame Volkova first arrived (born and trained in Russia, she had spent many years in China and then England—where she was an important factor in the devel-

About 10 children each year, out of hundreds who audition, enter the Royal Danish Ballet School to begin a new life of dance and academic training.

opment of Margot Fonteyn) to widen the technical vocabulary of the Royal Danish dancers. Mme. Volkova's efforts have enabled the Danes to perform an international repertory. But now there is a vocal elite in Copenhagen which criticizes her influence (not her teaching) and demands a return to the Bournonville-dominated repertoire and training style. Progressive theorists contend that the two schools complement each other, and that, so long as the level of contemporary choreography is kept high, both styles can be presented.

Happily free of these academic cares are the latest legatees of the Royal Danes' 213-year-old heritage—the pupils of the Royal Theatre School in Copenhagen. As students they receive a unique eclectic ballet education which has been developed at the school over the years. It is not until they become members of the company—the lucky ones who do—that the dancers receive training specifically in the Bournonville and in the Russian styles.

The joyous, yet slightly sacred, atmosphere in which these children grow up was illustrated by the almost ritualistic mood of their annual examination day, as we witnessed it this past May. In a new rehearsal room at the top of the Royal Theatre, the judges gathered. They included H. A. Brondsted, general administrator of the theatre; conductor Johan Hye-Knudsen; Niels Bjorn-Larsen, ballet director; former ballerina Margrethe Brock-Nielsen, a guest judge; and the teachers, who appeared as superficially cheerful as the children, but were equally nervous. This group sat at a bench along one side of the room, rustling papers and conferring softly. A few foreign journalists and guests, including Birgit Cullberg, watched.

Shortly after 9 a.m., the youngest grade trooped in. This was the first of three fifteen-member groups to perform a 45-minute, memorized class before the panel. These children, aged 8 to 11, seemed the least concerned—at first. But gradually their grins disappeared.

Their teacher, blonde Vivi Thorberg, sat apart from the judges, signaling to the pianist for the start of each exercise. The neophytes seemed a little careless in their deportment at the barre, though a few seemed to have naturally good placement of flowing arms, or musicality.

All the pupils seemed most at home in space—in the center exercises. Even little ones had *ballon*. The first signs of the sparkling Danish turns were evident. One blond, tousle-headed boy (number 13) was completely lost. After all, not everyone passes his examination.

To end the class, the group pirouetted diagonally across the floor, one by one, and bowed to the teacher. Each looked for a sign of hope in her face. Pretty Miss Thorberg nodded in recognition to all, but didn't smile once.

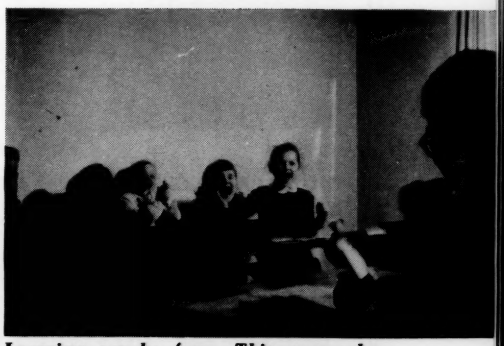
The next class, of 12 and 13-year-olds, showed more clearly the effects of training —sturdier bodies, sharper feet. An Oslo critic whispered, "Whomever they don't want, we'll take for Norwegian ballet." Now a couple of the boys began to shine. No elegance yet, but they could certainly jump. The judges glanced at previous reports to measure each pupil's progress.

The 14 and 15-year-olds arrived, and the business became dead serious. Three or four girls and two boys of this group were undeniably gifted. The breath-taking leaps and brisk, vertical turns of the Royal Danes in performance could never again be so surprising to anyone who has seen these teenagers do them in the studio.

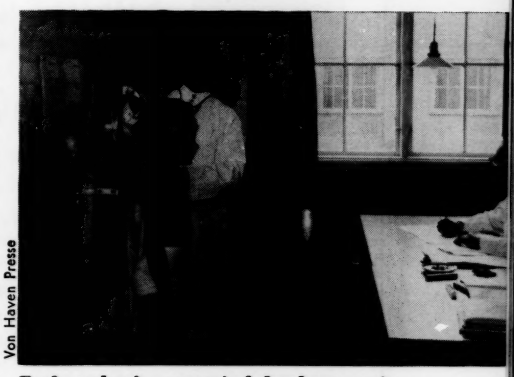
After lunch the fourth group, composed of six Ballet Aspirants—three boys and three girls, ages 16 and 17—had its turn. Vera Volkova and Frank Schaufuss were their teachers. Both of them were quite tense. The young hopefuls had already apprenticed with the company, in corps de ballet parts. This examination would determine whether they would be taken officially into the company, kept in the school for another year, or dropped altogether. Following their class, they each performed a solo, from *Nutcracker, Swan Lake,* or *Sleeping Beauty*. One Volkova protegé, Benny Poulsen, seemed to sail in mid-air through the Bluebird variation. They did pas de deux from *Chopiniana (Les Sylphides)* and from Balanchine's *Apollo*. All the beauties of traditional Danish training were apparent. Here was delicacy plus the strength for lyricism and virtuosity.

Benny Poulsen and the three girls, Vivi Gelker, Anne Mickelsen and Nina Segar, succeeded in their trials—the results of which were made known as the result of a short meeting immediately afterwards—and the four will be full members of the Royal Danish Ballet next season. The Oslo journalist, quick-minded Erik Pierstorff, immediately—by long-distance telephone—arranged a contract for one of the losing boys to join the Norwegian Ballet.

At least one visitor who was privileged to see these careful examinations feels sure that the deep-rooted Danish ballet will outlive any temporary arguments about repertoire and training methods — for at least another 213 years. *END*



Learning can be fun. This geography class is held atop the old theatre.



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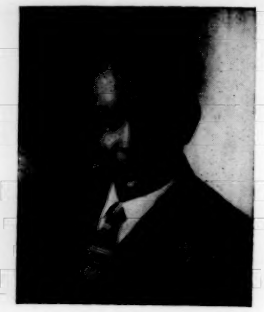

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MUSIC AND DANCE

BY ROSALYN KROKOVER

Reporting from Bilthoven, The Netherlands

Last season there was a lot of fuss and feathers attendant upon the premiere of Balanchine's electronic ballet, with music by Remy Gassman. In Holland this would have been old stuff. As far back as five years ago a work named *Cain and Abel* was presented by The Netherlands Ballet. It had an electronic score by Henk Badings; and the Dutch composer then went on to compose five additional electronic ballets, several of which have had somewhat of a European vogue.

Holland, like the United States, is very dance conscious. Unlike our country, it takes enough pride in its dance organizations to provide them with financial support. Which, of course, results in freedom to experiment (and not the reverse, as some opponents of state subsidy would have us believe). Prominent in this experimentation has been Mr. Badings, a mild-mannered, mild-speaking man who was born in India of Dutch parents.

He is one of the pioneers in the electronic movement. In 1952 he was researching the field at the Philips Laboratories in Eindhoven. (Philips is the giant electronics company that is also in the recording business—a sort of European RCA.) Only a few months ago Philips transferred the electronic music studios to the University of Utrecht. "We had come far enough," Mr. Badings explained, "so that we were no longer listed as experimentation but as production."

His pastoral little home at Bilthoven is very close to Utrecht. That means that Mr. Badings can compose at home and still remain next to his laboratory facilities. Anything but a super-intellectual, abstract-expressionist composer—as some of the electronics boys decidedly are—he is a man of the theatre, and he has a special interest in composing for the dance.

"Electronic music," he says, "offers an endless variety of sound. It establishes a mood or atmosphere much more readily than instrumental music does."

As an illustration he played several ex-

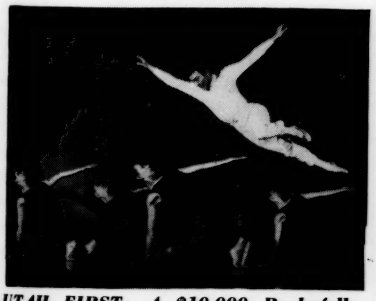
cerpts from his ballet *The Women of Andres,* which was commissioned by Yvonne Georgi and produced last year by the Hanover Opera Ballet. As in much electronic music, there were many strange and other-worldly effects, with an inhumanly regular beat and, often, with sounds that came close to true instrumental timbre.

That instrumental effect does not bother Mr. Badings at all. Some electronic composers hold that there should never be a suggestion of a standard instrument. Mr. Badings, on the other hand, believes that if tones happen to combine for a realistic effect, so much the better. As electronic composers go, he is a conservative. Some of his music combines violin or voice with the electronic medium.

Composing for ballet offers specific problems. Before he starts to compose, he says, "the choreographer must supply me with the complete story, line of action and mood, and also the exact timings and rhythmic patterns. In other words, the choreographer must know exactly what he wants. For unlike instrumental music, no adjustments can be made in an electronic score. The music is produced by and on tape, and cannot be edited once it is completed. There can be no additions or deletions. Any change in the choreographer's ideas means that a good section of the score must be scrapped and then started over from scratch."

The prospect does not appear to alarm Mr. Badings unduly. By now he has had plenty of experience working with choreographers. And he would not be averse adding to his sum of experience along those lines.

IN THE NEWS



UTAH FIRST: A $10,000 Rockefeller Foundation grant to the modern dance dept. of the Univ. of Utah saw its first fruits in a June 12 performance climaxing a 4-week workshop taught by Helen Tamiris. Program highlights were Miss Tamiris' "Dance for Walt Whitman" and solos by Daniel Nagrin, seen above with Utah dancers Shirley Ririe, Loabelle Mangelson, Linda Call, Connie Jo Hepworth.

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BY TROIKA TO THE TEA ROOM

Russian Tea Room owner Sid Kaye finds Lincoln Center a problem

BY MARCIA B. MARKS

"Until the word was given other meanings, we were thinking of hiring a troika to take customers from Lincoln Center to the Russian Tea Room. Now maybe we'll just get an old hay rig. Or organize group runs — they'd be good for exercise and for working up an appetite, too."

This "note of gentle mockery and laughter," as Sidney Kaye, owner of the Russian Tea Room for the past fifteen years, caustically described his own words, failed to disguise a very real worry. The Lincoln Center for the Performing Arts may have serious consequences for the restaurant that has nurtured New York's cultural community since 1925 when it opened as the Albertina Rasch Russian Tea Room —named for a well-known ballerina of the day. It moved across 57th Street to its present location next to Carnegie Hall in 1928. "For many years the cultural life of New York centered in the Carnegie Hall area, but even this neighborhood is changing." Now the mass shift of New York's performing arts to Lincoln Center is forcing Mr. Kaye to consider moving the restaurant along with them.

"It would take a tremendous financial investment. I'd have to rent. I own this building; it's the only way to make any money. I'd have to start all over again. And it never works out when a restaurant moves. Sardi's move gave problems."

So far the restaurant has weathered both political and culinary changes in order to keep the name of Russian Tea Room, but whether or not it can weather geographical changes to remain in situ is up for speculation.

"New York's an exploding metropolis. Fabulous new restaurants are opening all the time, but you eat money in them, no

Drawing by Doug Anderson

food. I call them contrived restaurants. They're built around an idea, have nothing to do with food. Their operators are great merchandisers. They're building monuments. You can create anything with money.

"But even with these new décorwise restaurants the great restaurants still go on. The test of a great restaurant is consistency. I could open up a restaurant near Lincoln Center, but it wouldn't be the Russian Tea Room the way it has always been. The bulk of my customers are interested in the arts — creative people — writers and painters as well as dancers and musicians. About eighty per cent are regular patrons. I've noticed a younger element over the years too. Not just the children and grandchildren of the regulars but the young people who are earning more money now and are looking for interesting restaurants. They're intelligent, have a real interest in food. You have to be that sort to like to try different kinds of cooking. Books and magazines — *Holiday* particularly — have helped to educate the public about food. It's part of their pleasure and entertainment. But the people who eat in my restaurant are not represented in the plans for the eating places at Lincoln Center."

It is easy to see why dancers, particularly, feel at home in the Russian Tea Room. The mauve murals are scenes from ballets; the dark leather-covered parabola-shaped booths are Old World fixtures; the Christmas-tree trimmings around the ceiling lamps are a touch of fantasy. But a more substantial reason is the great love for ballet among the Tea Room's personnel. Sidney Kaye counted off some of the restaurant's past and present dance-world habitués — Alicia Markova, Anton Dolin, Alexandra Danilova, Michel Fokine, George Balanchine, Igor Youskevitch, Nora Kaye, Sergei Denham, Agnes de Mille, Paul Draper, André Eglevsky, Sono Osato, Sol Hurok. Grischa, one of the headwaiters, Nadia, one of the restaurant's mainstay waitresses, and Gene Guemere, a waiter who used to study ballet, chimed in with reminiscences. They spoke fondly of Youskevitch and Eglevsky — of their bringing their children to the Tea Room and of how the two never dressed like dancers — and cited Nathalie Krassovska's downing of two or three plates of borscht at a sitting as an example of dancers' appetites. Colonel Denham was blamed for the banishment of dancers' photographs from the Tea Room's windows. When the director of the Ballet Russe saw no one from his company represented, he said he would never come to the restaurant again. Mr. Kaye, whose choice of photographs had depended solely on availability, never put pictures in the window again.

Visiting Russian troupes frequent the Tea Room as well, but it was more than Igor Moiseyev's wife could understand that the owner of a Russian restaurant did not speak Russian. Any ideas Sidney Kaye might have had during his tenure to de-Russianize the restaurant or change it in any way have always been promptly vetoed. Devotees have insisted on retaining "Tea Room" in the name, even though a menu of tea and cakes went out along with Prohibition, and have allowed no changes in the Russian *spécialitiés de la maison* (described in a *Holiday* article a few years ago) or in the décor. All of which adds up to a *gemütlich* atmosphere which, Mr. Kaye feels, has a real meaning in the cultural life of New York. He believes the Russian Tea Room is as much a part of artistic traditions as the Philharmonic, the Metropolitan Opera, and the New York City Ballet. These organizations can change their surroundings, but how can you move a place and an atmosphere? Is the fate of the cafés in Vienna, many of which have closed, to be the Tea Room's too?

"I *feel* I shouldn't move. Anyway, I think I'll wait and see what happens — play it by ear. I could open a branch, I suppose. I went to the Lincoln Center people to ask about the Russian Tea Room, but I was told they had already made plans for restaurants. From an administrative standpoint one group must be responsible for feeding the masses of people who will be coming to Lincoln Center. I quite understand and agree with that. I would have advised it. You couldn't take Sardi's for the theatre people, the Russian Tea Room for the Philharmonic — a lot of individual places. But I feel badly that no provision was made for an intimate restaurant like the Russian Tea Room. It's the price of becoming too big. The little thing that lends flavor, taste, tone gets left out.

"Lincoln Center is an unbelievably great project, a gift to the people of New York. It will serve a great purpose. It's the genie all over again. The Rockefeller brothers rubbed the lamp, and after the great foundations contributed funds, the city and state joined in. It is a serious venture and the most talented people available are working on it. It has the best of everything. There is no greater choreographer than Balanchine; no one has done more for the ballet than Kirstein. There is no question that good will come of Lincoln Center. I'm just sorry we can't be a part of it. But — you can't be all things to all people."

Sidney Kaye is, however, many things to many people. Every year he gives scholarships to dancers at the Professional Children's School. He specifies dancers not only because there are many scholarships for others and few for dancers, but because he is concerned about what he considers the waning of interest in the dance profession. He would like to see a rebirth of dance, particularly in classical ballet.

"During the thirties we had a renaissance of dance, the peak of talent. We no longer have great stars. The glamour's gone out of ballet. As many young people want to dance today as twenty-five years ago, but the economics of the theatre is stopping them. The government should

(Over)

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TEA ROOM *(Cont'd)*

take an interest in these children. We need a system like Russia's. There the ballet is given a position of prestige. Russian dancers are the elite in society. Our dancers have the same dedication they used to have and work just as hard, but they get fouled up in the economics of living. They go into Broadway shows out of necessity; they would stay with ballet if they could. Ballet is creative; it's entertainment for both performer and spectator. Yet we have practically no ballet companies now, few opportunities for the professional dancer, no place for exposure. Lincoln Center may provide a partial answer — and for the theatre's financial difficulties, too. The economics of the theatre world affects the restaurant. Meal checks have doubled but the dancer's salaries haven't, so even a moderately priced restaurant like ours is too expensive. The kids come in and eat borscht.

"All these conditions have something to do with our moral fibre, and with that monster — that untamed giant — TV. Why go out when you can watch television? WNTA educational TV will be a wonderful thing, but the TV stage is too small for ballet and the cameras have too limited a range. Dancers are thrown together, without rehearsals. TV has killed its own best writers, too — like Paddy Chayefsky. He comes in here, but he doesn't write for TV anymore.

"Outside of the big names, it's difficult to tell painters from writers or musicians or actors when they come into the restaurant, but the dancers are obvious. It's not just the way they walk, toed out, but the way they hold their heads and the way they sit, as if they were reaching with their necks. The most erect women with the most beautiful bearing are always the dancers. The men's bodies are tight. You can tell they're dancers by the way they do things. I once saw Danielian coming down some stairs at a party when he bent to pick up something. His whole body was in the movement. I knew it was Danielian even though I saw him only from the side. Just by the way Youskevitch picks up his arm you know he's a dancer. The male dancers tend to try to dissociate themselves from dance when they come in, but even in repose their bodies are controlled, not relaxed. They have a sparseness, a leanness. They're all trained athletes. You know, I never thought of it before, but when dancers eat, they carry the food to their mouths; they rarely bend over. It takes a well-trained athlete to carry a spoonful of borscht up to his mouth without spilling it!

"The dancers stick to themselves and are not as articulate orally as the actors, writers, and artists, but they use a great many gestures. They smoke and drink less because they are dedicated to the body, to taking care of the instrument. They eat extremely well but they have to. It takes a tremendous amount of physical energy to dance."

Mr. and Mrs. Kaye see as many ballet performances as possible, but the dancers never ask about a performance. "Dancers are not so interested in criticism. They know when they've given a bad performance. Their work is highly technical. Only *aficionados* can appreciate the fine points. But they love to exchange news and gossip."

"It's not accidental that I've remained with the Russian Tea Room. I could have made lots more money elsewhere. But I've fallen in love with the restaurant and I'm interested in the people. They're lovely people — attractive. But what's going to happen when Lincoln Center opens?"

END

IN THE NEWS

Jack Mitchell

***MUSIC HALL DEBUT:** Leda Roffi and Paul Nickel were soloists in Radio City Music Hall's staging of Gershwin's "Rhapsody in Blue," which ran June 1-July 5. In 1954 Mr. Nickel was the first boy Prince of NYC Ballet's "Nutcracker." Miss Roffi is currently a member of the co., which returns to City Center Aug. 22-Sept. 17 following dates in San Francisco, Los Angeles and Chicago this month.*

Simultaneously I used virtuoso leaps and spins. The princesses danced barefoot with natural, graceful, soft movements and some accent of the Russian folk dance.

The dance of the Firebird I staged on toe and with jumps . . . The dance was highly technical but without entrechats, battements, ronds de jambe, and of course, without a turnout and without any preparations. The arms would now open up like wings, now hug the torso and head, in complete contradiction of all ballet arm-positions. In the ornamental arms of the bird, as in the movements of Kostchei's servants, there was an Oriental element.

Igor Stravinsky, in the book *Chronicle of My Life*, writes: "The choreography of this ballet always seemed to me complicated and overburdened with plastique details so that the artists felt—and still feel, even now — great difficulty in coordinating their steps with the music. . . ."

I feel that this opinion, expressed by Stravinsky twenty-six years after the production of *The Firebird* . . . was formed from impressions of performances which for many years have been presented without my supervision. . . . I feel that this ballet has never been given in the form in which I originally conceived it.

LE SPECTRE DE LA ROSE

Much has been written about *Spectre de la Rose* — a great deal of truth about the superb performances of Karsavina and Nijinsky, and about artistic integrity, but also a great deal of imaginative fabrication about the final leap of Nijinsky, grossly exaggerated and of overestimated importance. The thunderous applause which followed the "flight" of Nijinsky out of the window was not due to the height of that leap—not at all—but to its being the termination of a most ethereal, light, and poetic dance, immensely difficult to perform, which Nijinsky danced magnificently . . . In Romola Nijinsky's biography of her husband there is a description of how he covered the entire stage with one leap.

The scenery depicts a tiny room, the two walls of which meet together in an upstage corner, leaving but little room for dancing. The difficulty lay in confining the dance to such a small space.

Nijinsky would kiss the girl sleeping in a chair on stage left, then slowly turn to face the window, and find himself nearly in the middle of the stage. He would then run five steps and, with the sixth, leap out of the window. This preparatory run Nijinsky did as do all other performers of this role; no one has ever jumped from the spot without a running start. He began his leap about a yard away from the window.

About the mythical height of this leap — when the scenery was being built, measurements were taken to establish the necessary height of the window sill, and it was made slightly over a foot in height. . . .

PETROUCHKA

. . . I became acquainted with the marvelous music of this ballet when it had already been composed by Igor Stravinsky and the story for it had been completed by him and Alexandre Benois. . . .

In this case there was no simultaneous mutual work between the composer, the painter, and the choreographer . . . Only after the composer had finished his work did I start mine. Each of us, in his own language, told about Petrouchka's sufferings . . . .

I composed the scene of Petrouchka, the Moor, and the Ballerina on the stage of the Paris Opera. We placed long wooden boards on chairs to mark off the triangular rooms of the Moor and of Petrouchka. The opera chorus, passing by the stage, became interested in the proceedings. The singers would stop and, leaning on wooden boards as if they were a fence, remain to watch.

I worked quickly and pleasantly, but I must admit that with Stravinsky's music, composition cannot progress so rapidly as with Chopin or Schumann. It was necessary to explain the musical counts to the dancers. At times it was especially difficult to remember the rapid changes of the counts. When I went to the rehearsal everything seemed clear. I remembered the music, not only by heart, but I also retained in my head a visual image of the pages and the lines which contained the difficult passages for the dancers. However, the dancers did not look at the music and had to remember everything by ear. It was necessary to stop continually and make excursions into mathematics. . . .

For the dancers in the leading roles, I tried to create puppetlike, unnatural movements and, at the same time, to express in these movements three totally different characters and to convey the plot of the drama — so that, in spite of the puppetlike movements, the audience would be forced to respond and sympathize.

The Ballerina must be an attractive, stupid doll. When Tamara Karsavina performed this role exactly and well — as no one has since her — just as I staged it for her, she caused a great deal of favorable comment. I was grateful to her for her efforts, but still could not understand what could be considered difficult in this role. She performed all the required gestures, attached doll-like eyelashes to her eyelids, and rouged her cheeks to look like two red apples. There was nothing further to create, no personality. Yet I saw many dolls in *Petrouchka* later, and none of them approached this first interpretation. I posed this question to myself: "Why don't they perform the way Karsavina did? It seemed so easy." But—they simply couldn't . . . the whole charm of the execution lies in its simplicity.

There have been so many "improvements" gradually introduced into the roles of Petrouchka and the Moor that these two opposites have begun to resemble each other, and latterly have differed from each other mostly by external appearance and not by performance of the roles.

. . . The basic difference is simple: the Moor is all en dehors; Petrouchka all en dedans . . . This self-satisfied Moor, an extrovert, completely turns himself out; while the pathetic, frightened Petrouchka, an introvert, withdraws into himself. Has this been borrowed from life? Most certainly. It has been borrowed from life to be introduced into the most un-lifelike puppet pantomime — puppet movements built on a psychological foundation . . .

At the time of the creation of *Petrouchka*, Nijinsky and I worked together in perfect harmony. I composed and demonstrated, and he was very enthusiastic and cooperative without the slightest hesitancy. At that time Diaghilev had not yet persuaded Nijinsky that he was a choreographer, and therefore he strove only for perfection of execution. For my part, I sincerely admired his every movement. He grasped everything quickly and exactly, understanding thoroughly the purpose of each detail. He had some difficulty with music, however, and could not remember it perfectly. I had to prompt him in the movements and indicate the beginning of each one . . . .

In 1937, when I was re-staging *Petrouchka* for the René Blum company, one of the press representatives asked my permission to attend. After the rehearsal I went to a cocktail party given for the press at the Grand Hotel in Monte Carlo. Anxious to be social and to say something pleasant, he congratulated me on how well I had been able, after thirty years, to "reconstruct" Nijinsky's ballet, *Petrouchka*.

What could I do? I drank to his health.

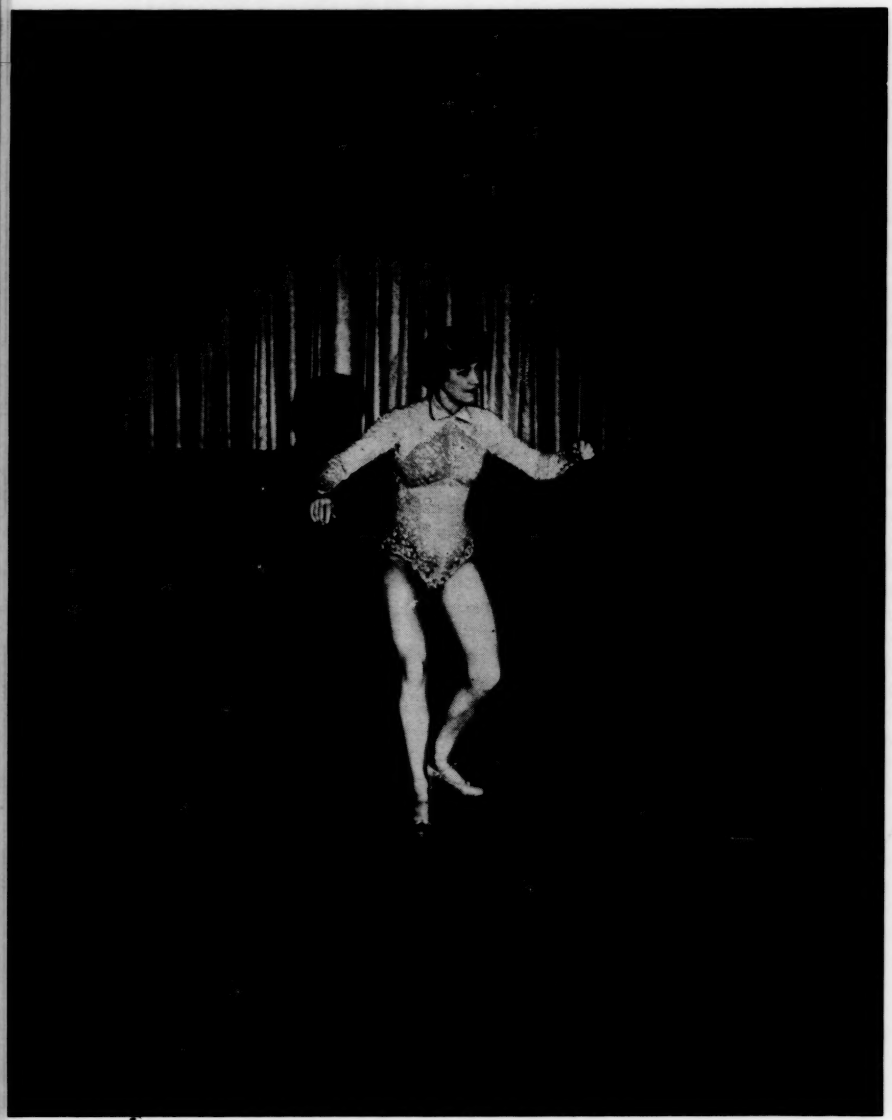
END

"THE DANCE WITH THE NOISE"

After fourteen years in retirement, tap star Eleanor Powell scores a smash comeback success

BY DONALD DUNCAN *PHOTOS BY JACK MITCHELL*

From the Latin Quarter audiences came "ooh's" and "ah's" as they marveled at the 48-year-old star's 1961 figure.



Scene, the Cotton Club on 48th Street and Broadway. Time, the wee hours of a Sunday night-Monday morning party for show folks — nearly thirty years ago. On hand for the ad lib entertainment are such luminaries as Duke Ellington, Cab Calloway and "Snake Hips" Tucker. In the spotlight at the moment is Bill "Bojangles" Robinson, killing the customers with his patter and his stair dance.

As the number ends, the undisputed King of Tap Dance steps to the footlights and summons from the audience a leggy teen-ager whom he crowns — with, appropriately, a top hat — the Queen of Tap Dance. And off they go into an impromptu duet. The happy young hoofer is named Eleanor Powell.

On June 14, A.D. 1961, the same lady opened a one-month starring engagement at the same Manhattan cabaret — now called the Latin Quarter. Ahead of time there had been a bit of gloomy wondering by the Broadway wiseacres about how pure tap dancing, the trademark of an earlier day, would go over with the night club patrons who are now accustomed to modern jazz. But they needn't have fretted. Instantly and triumphantly la Powell had the expense account spenders, and indeed the whole town, at her tapping feet — repeating the sensation she had created last January at the Sahara in Las Vegas.

Those of us with fond recollections of *Born to Dance*, *Ship Ahoy*, *Rosalie*, *Sensations* and the various editions of *The Broadway Melody* of the Thirties and Forties were a mite apprehensive as to whether our gal — after fourteen years of retirement — could give us the same lightning speed, the same complex rhythmic patterns, the same All American Girl freshness. But we needn't have worried either, for on she came to dance as though all those Hollywood successes had happened

last week. Here was technique that was clean, precise and fascinatingly intricate.

Ellie also scored another kind of triumph. Cheerfully she has let it be known that she is now 48 and the mother of a 16-year-old son. In order to make her comeback she went, like a prizefighter, into a year's intensive training. Some thirty pounds were shed and she emerged with a figure which outclasses those of the Latin Quarter show girls. As we looked around the audience we were struck by the fact that most of the onlookers were about 48, too. As they pondered their own ages and shapes, they all seemed to be uttering an incredulous "Wow!"

One could detect waves of sympathy from the fans for the lady who gave up a fabulous career to devote herself to being a wife and mother in one of Hollywood's "perfect marriages." They were rooting for the kind of courage it took to hit the comeback trail after the break-up of her marriage to Glenn Ford. There was a roar of approval as she made an entrance in top hat and tails to show us that she had bounced back — as ebullient as ever.

Despite a hectic schedule of interviews, photographings, TV appearances and performances seven nights a week, Miss Powell invited us for a visit in her suite at the Plaza. It was something of a "reunion" with *Dance Magazine*, for she conducted this publication's Young Dancer section back in the 1940's. She continues to be, she told us, a cover-to-cover reader of every issue.

Offstage Miss Powell shows the same verve, plus a truly winning sincerity. This was to be no quiet *tête-à-tête*. On learning that we had seen her show after the Toreador dance had been cut, she sprang up to perform the entire number!

In a biographical retracing of the Powell steps to stardom, we learned that in her

In la Powell's comeback show are numbers in her trade-mark garb of top hat, cane, white tie and tails.

Ellie's "Four Gentlemen," Hollywood dancer-singers Tom Allison, Roy Fitzell, Jerry Madison, Gordon Cornish.

whole life she took only ten lessons in tap dancing. These, which cost $35, were from Jack Donahue, partner in many Ziegfield shows to Marilyn Miller. Her dance training was actually in ballet, which she began at the age of 7 in her native Springfield, Massachusetts. Later in New York, she studied devotedly with Michel Fokine. To this day she believes that ballet is an essential foundation for all kinds of dance. She remains an ardent balletomane, and her idol is Igor Youskevitch. Part of the recent program of getting back in shape was a two-hour daily session of ballet work in Hollywood with her old friend, David Lichine.

Her special sentiments about ballet are illustrated in an anecdote she told us. Back in 1940 she was working on *The Broadway Melody*, and she was particularly gratified when she was assigned a "Pierrot and Pierrette" toe number choreographed by Albertina Rasch. To the sound stage one day came a telephone call from Louis B. Mayer, announcing that Arturo Toscanini was visiting at MGM and that he would stop on each set for ten minutes. Please, asked the studio boss, would everybody have some little thing ready to show the Maestro.

What a lucky break, thought Ellie, that we're doing a classical number just at this time. Toscanini and party arrived, were solemnly seated, and they solemnly watched the ballet sequence, which Powell and the corps danced to the hilt. Thereupon the Maestro duly complimented one and all — but he hung onto Eleanor. In a mixture of English and Italian he hinted that he was disappointed somehow.

"Where," he asked, "is the dance with the noise?"

"You mean *tap* dancing? Is that what you *want?*"

(Over)

It was exactly what he wanted. Hastily Ellie sent for her tap shoes and another costume, while the stage hands rolled back the sets and cleared the floor. She tap danced for Toscanini for two and a half hours. Later she received a letter from the conductor in which he said that the things he would remember most about his trip to the West were: the sunset, the Grand Canyon, and Eleanor Powell's dancing. Needless to say, that letter is framed and hangs in an honored spot in her home.

Another memoir from her Metro days begins with Mr. Mayer asking casually if she would like to do a picture with Fred Astaire. Ellie's admiration for Astaire was almost hero worship, and she could only answer, "Are you *kidding?*" But there might be, L. B. suggested, some problems —the matter of comparative heights, Astaire's contract with RKO, etc., etc. Nonetheless he set about to arrange the first meeting of the two most celebrated dancers in Hollywood.

It is rather well known that Astaire does not react with "Hi-ya, honey" to first introductions. He is polite, friendly — but correct. As the two were exchanging comments of mutual admiration, the studio Big Boys tiptoed in one by one to see how things were going. Hopes were sufficiently high that the VIP's included even Cole Porter, carrying a lead sheet of *Begin the Beguine*. When the dancing stars finally stood back to back, there was a collective sigh of relief. Shoeless, Astaire is 5 feet, 10½ inches, and Powell is 5 feet, 6½ inches.

In the back of her mind Ellie feared there might be another complication. Previously Astaire had worked with partners for whom he (assisted by Hermes Pan) had done the choreography. Miss Powell always created her own routines. When it came to setting their numbers, who was going to tell whom?

After considerable Alphonse and Gaston deferring to each other's wishes, they agreed upon time and place for the first rehearsal. It began as they sat in two canvas chairs to listen to the *Beguine*. Then came a short silence. Asked Astaire, "Shall we listen to it again?" More music, more silence. "Er —— again?" This went on for half an hour!

Who was going to make the first move? Gulping hard, Miss Powell asked whether, before they started dancing the *Beguine*, Mr. Astaire would do her a favor. She had been working on a solo that was giving her trouble. Something was wrong in the middle and maybe he could show her how to fix it. Mr. Astaire would certainly try, with pleasure.

Fix it he did and now, at least, they were on the floor and dancing. Next Miss Powell suggested that for the *Beguine* they go into opposite corners and just "noodle around" to the music. Whichever one saw something he particularly liked would speak up. Very quickly things got clicking and at one point Astaire joyfully hoisted his new partner into the air and exclaimed, "Oh, Ellie, that's it!" Just as suddenly, abashed at his own forwardness, he put her down and said, "I beg your pardon."

For a few days afterward it was still Miss Powell and Mr. Astaire, but history verifies that they did superb teamwork in *The Broadway Melody of 1940*, and they became great friends on a first-name-basis.

One more episode shows that the passage of time for Ellie has been strictly relative. In 1953, after she had been off the screen for six years, she went to Rio de Janeiro on a promotional junket for a picture of Glenn Ford's. She was along purely as a wife. Once there, she was astonished to discover that Eleanor Powell musicals were all over Brazil. There is, it seems, a considerable time lapse before American films reach the export markets. It was she who was given the big star treatment of flowers, banquets and parades through the streets. Glenn Ford? The Brazilians didn't seem to have heard of him. It was reported that he wasn't too happy about it.

For twelve of the fourteen years of her retirement Miss Powell taught Sunday School, not missing a single week. One Sabbath morning an 8-year-old member of her class stood up to say, "You never told us you were an old movie star!" One of her vintage musicals had found its way to an early evening time slot on TV, and thus the Box Top Set suddenly knew all about teacher's past.

Miss Powell expresses a genuine feeling about her religious work. Some of it was documented in a West Coast TV show, Faith of Our Children, for which she was awarded an Emmy. Those feelings are still with her in her return to dancing. She shows no conceit about her gifts and, with great earnestness, says that a talent is God-given and imposes an obligation. Before each performance she says three prayers, asking for guidance and strength to project to as many people as possible a message of good will among men.

As the surprise hit of the year, she will be able to take her message and her dancing to audiences of many millions. Presently her managers are puzzling their way through an avalanche of offers for appearances throughout the USA, South America, Australia, and Europe (even including Russia). And some time during the coming season everybody will have a chance to see her — she has been signed by Chrysler to do a TV spectacular à la Fred Astaire.

Eleanor Powell was born — and has now been re-born — to dance.

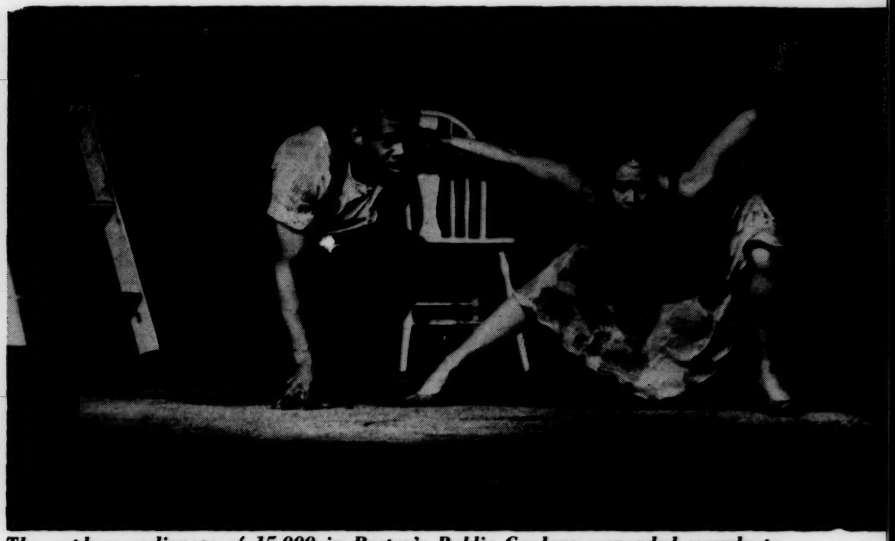
END

"AMERICA DANCES" AT BOSTON

PHOTOS BY SANDOR ACS

The summer dance spotlight was recently turned on two Boston festivals: June 12-17 during the tenth annual Boston Arts Festival, and July 17-29 during the initial Festival of Performing Arts. These photos show some of those featured in the former, a panoramic (1900 on) program entitled "America Dances." Others included Maria Tallchief, Francisco Moncion, Maria Karnilova, Donald Saddler, and Don Liberto.

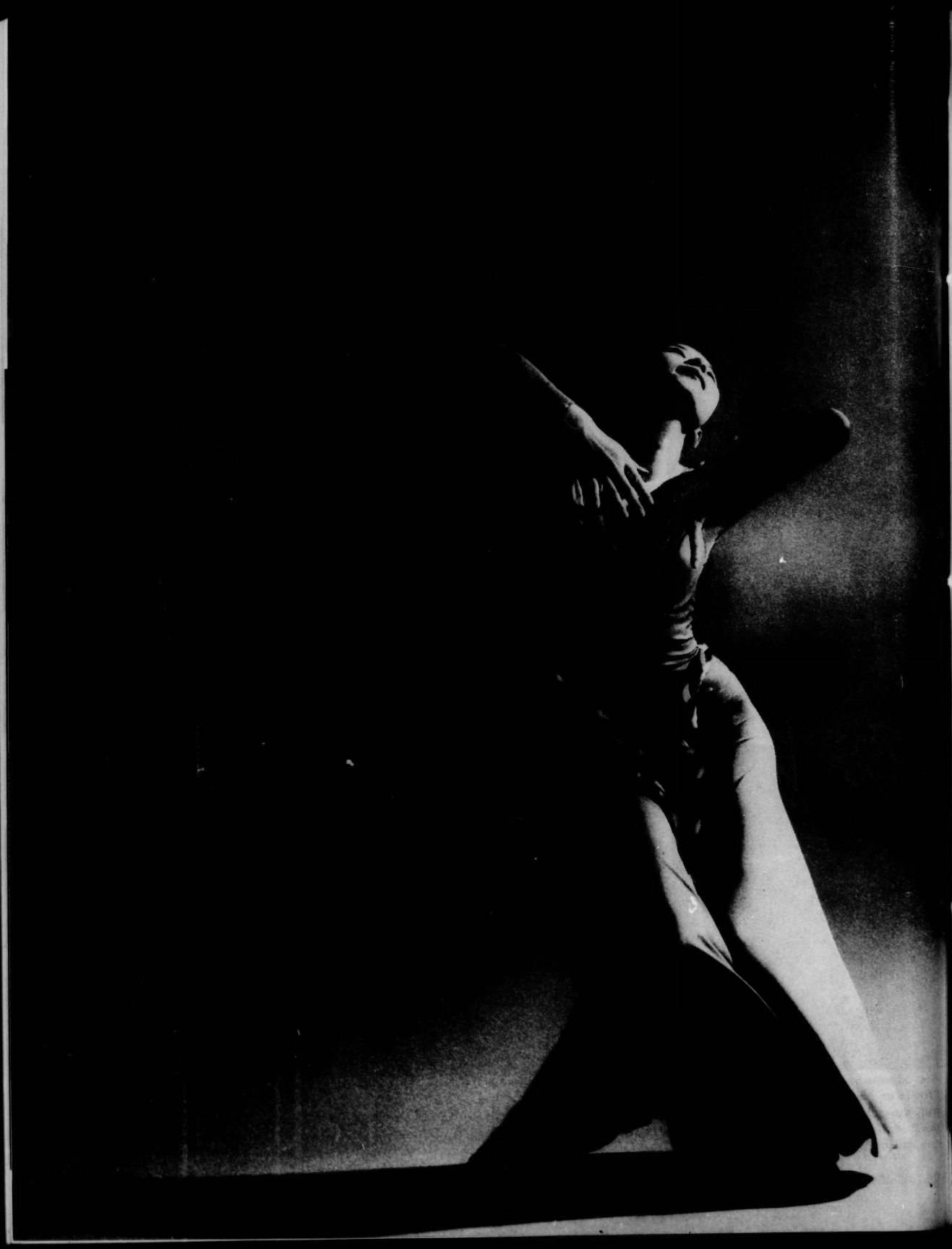
Ruth St. Denis narrated the program from a Walter Terry script, and did her "Incense," a dance she first performed in Boston in 1906. She was also on the July 4-8 bill at Jacob's Pillow.



The outdoor audiences of 15,000 in Boston's Public Gardens responded warmly to Carmen de Lavallade and Alvin Ailey in his "Jazz Piece" (later, retitled "Roots of the Blues," done at Lewisohn Stadium and the Pillow). Miss de Lavallade also appeared in the 2nd Boston festival, as guest with Jean-Leon Destine & Co.; and with John Butler on June 30, opening night of the Newport Jazz Festival.

Mia Slavenska and Edward Villella in "Streetcar Named Desire" excerpts. They both were booked for Jacob's Pillow and the 2nd Boston festival, he also in summer musicals and with NYC Ballet.

Modern dance highlight of the evening was Pearl Lang's "Shira." Based on a Hebrew poem about the well-spring of life, and premiered by her co. last summer at Connecticut College, it is a memorial to Margaret Lloyd, late dance critic of Boston's "Christian Science Monitor." Miss Lang taught a summer course at the U. of Calif. at Los Angeles, and with co. appears Sept. 3 in the Festival of Performing Arts.



BRIEF BIOGRAPHIES: ***a monthly series about dancers you should know***
Photographs by Zachary Freyman; Text by Saul Goodman

AKIKO KANDA

In September, 1956, a shy and beautiful Japanese girl boarded a bus in New Jersey, where she was staying with the family which was sponsoring her stay in America. Unable to speak English, she showed the driver an address on a slip of paper. He transported her to the Manhattan end of the George Washington Bridge and directed her to a second bus. Again she showed the paper and was taken south to 59th Street, where the driver pointed out a crosstown bus. Repeating the process a third time, she was let off a few blocks from her goal. Thus ended the final part of a journey which had begun in Tokyo. Akiko Kanda had arrived at the Martha Graham School, where she knew her destiny lay.

The decision to make the trip had been irrevocably made a year before. Akiko, a university student who was prominent in Japanese modern dance circles (and also an expert ice skater), had a hunch it might be worth the risk of cutting a nine o'clock class one rainy morning to attend a lecture-demonstration by Martha Graham & Co., then visiting Japan. She knew vaguely that Graham was a famous American dancer, but had no idea what to expect.

Wearing a red rehearsal dress, Miss Graham came on stage to start the proceedings. In the flash of that instant, Akiko says, she knew that she must leave Japan to study with Martha Graham. As she watched the dazzling technique display by company members, she suddenly felt that the modern dance she knew in Japan was overdrawn and melo-dramatic. Here was what she had sensed was missing. During the next week, as she sat spellbound through the Graham repertory performances, she did not dare to imagine that in a few short years the role of Joan the Maid in *Seraphic Dialogue* would be hers.

Two of Japan's leading dancers, Konami Ishi and her brother, Baku Ishi, had been greatly impressed by the modern dance they had seen while performing in Europe. They began teaching it in Tokyo, with great success. It was with Miss Ishi that Akiko studied in her elementary school years. Her parents, steeped in tradition, were indulgent but hoped she would one day tire of this enthusiasm — but it never happened.

When she entered high school she joined a contemporary dance group led by Ippi Hukuda, under whose guidance she tried her first choreography. While studying as a major in Japanese History at Japan's Women's University, Akiko began to work with Michio Ito, the country's most highly regarded dance teacher. It was Ito who introduced her to his long-time friend Martha Graham.

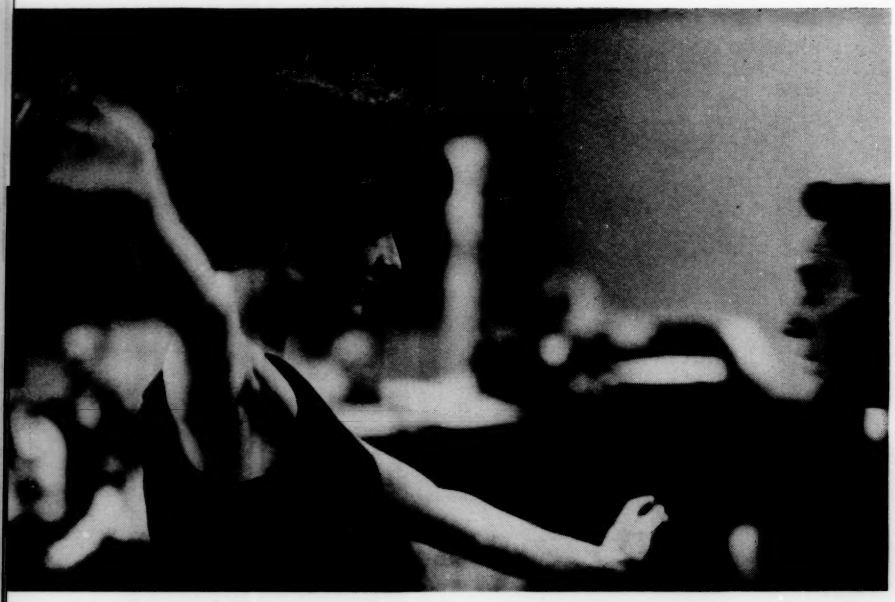
Today Akiko Kanda is something of a celebrity of the dance in America and Europe. Enabled to pursue her work through a scholarship from Graham and a grant from the Japan Society, she rose quickly. In April, 1958, she made her Broadway debut with the Graham company. The following September she appeared with the group in their highly successful season in Israel. Since then Miss Graham has given her important roles in *Seraphic Dialogue*, *Clytemnestra*, *Acrobats of God*, *Visionary Recital*, and *Episodes*.

In the period between Graham seasons in New York, Akiko has danced two of her own solo works on a program sponsored by Contemporary Dance Productions at the 92nd Street YMHA, and has been featured in two concerts with Paul Taylor & Co. Last summer she danced at the Festival of Two Worlds in Spoleto, Italy, in Donald McKayle's *Games*, Herbert Ross' *Toccata for Percussion*, and Paul Taylor's *Meridian*. Afterward she accompanied Taylor to Holland to assist him in staging a new work for the Netherlands Ballet. This summer found her back in Spoleto to dance in a William Griffith pas de deux with Arthur Mitchell. At the moment she is paying her first visit in nearly six years to her family in Japan. No longer do her parents have reservations about the idea of a dance career for their gifted daughter. But the visit must be short, for she is due back in September, for more performing and for teaching at the Graham School and the Neighborhood Playhouse of the Theatre.

"I was born under a lucky star," says Akiko, who is now quite proficient in English. "I have had some wonderful, wonderful help. Some day soon I hope to find a way to say, through my dancing, through my body — 'thank you'."

THE GARRY MOORE DANCERS REHEARSE

PHOTOS BY PAT FERRIER

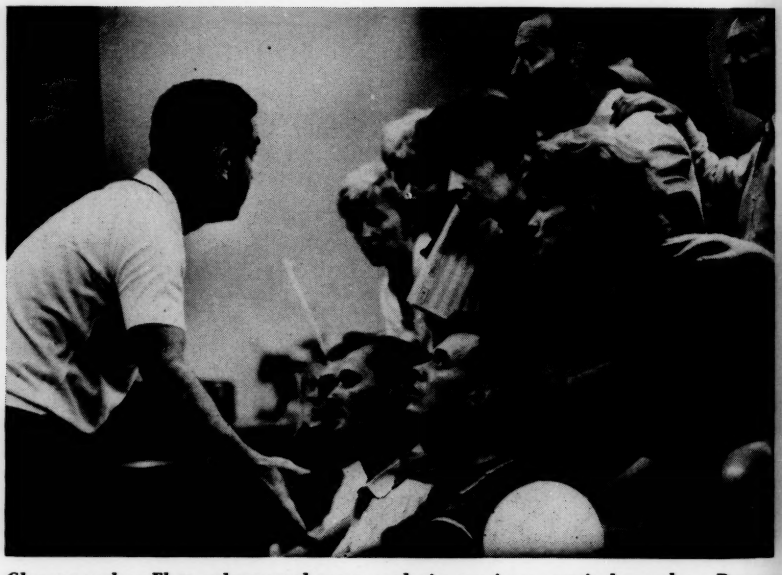


The job of putting on an hour-long TV variety show once a week requires high-pressure, professional work. The dance crew for CBS-TV's popular Garry Moore Show (average audience: 19,750,000) provides just that. Acting not only as dancers, but as singers and stand-ins, they appear as soloists as well as members of the group. The six regulars are a well-knit, hard-working troupe who have great affection for their boss, choreographer Ernie Flatt.

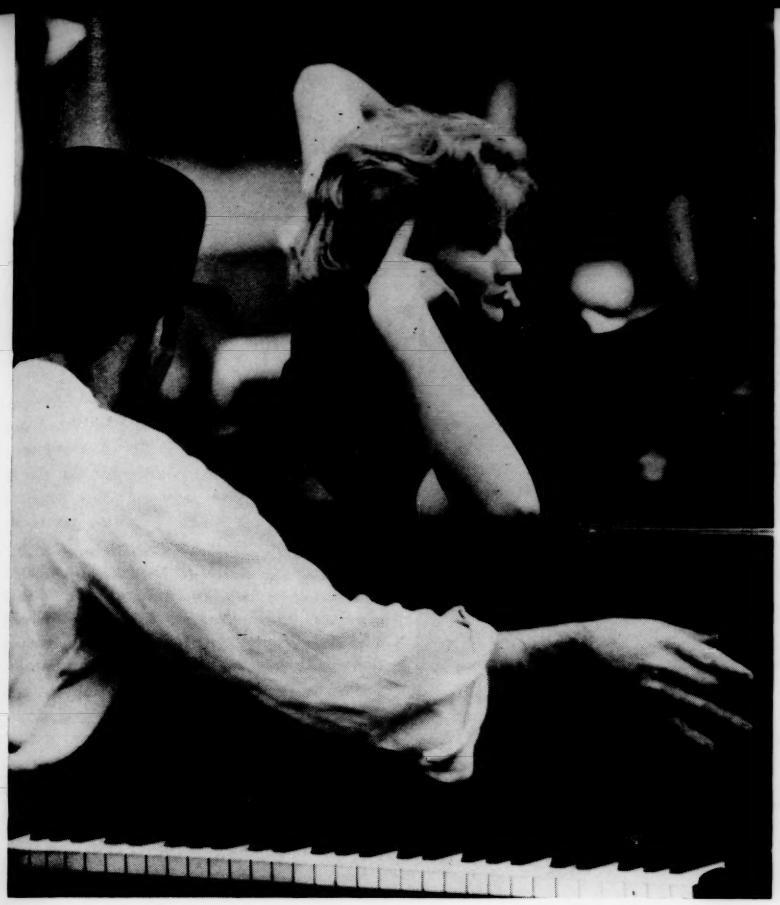
The pictures on these pages were taken at the CBS Production Center in New York during rehearsals for the June 13 program. Dancer-singer Carol Lawrence was a guest star. As usual, the show rehearsed Monday through Friday. Late Friday it was taped (before a live audience of 900) for its Tuesday evening viewing. Off the air for the summer, the Garry Moore Show begins its 4th season Oct. 3.

Guest Carol Lawrence works with Ed Heim on an old-fashioned, soft-shoe no.

Denver-born Ernie Flatt, protege of Eugene Loring, and well-known as a film dancer, replaced Tony Charmoli as choreographer of the Hit Parade in '55, has been with the Garry Moore Show since '58.

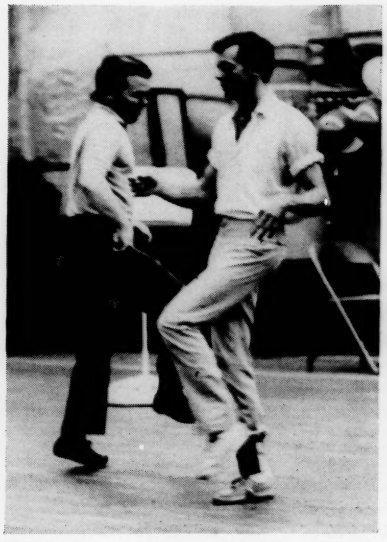


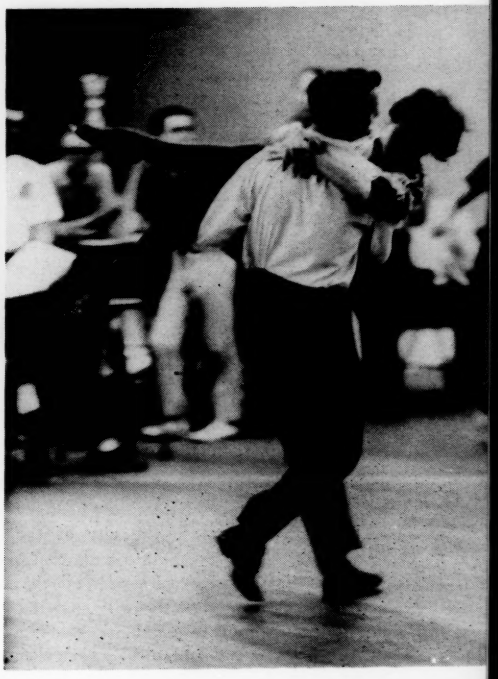
Choreographer Flatt rehearses dancers and singers in a carnival number. Dancers in the group are: boys, r. to l. low foreground, Don Crichton, Ed Heim; girls, r. to l., Marie Kolan, Druscilla Davis, Ruth Lawrence. The rest are singers, except choreographer's asst. George Foster (head over girls), who is acting as dance-in for Garry Moore — usually Ruth Lawrence's job. Third male dancer is George Reeder.



"Lulu's Back in Town," a bit of sizzling nostalgia, ends with dancer Marie Kolan, in a solo role, decorating the piano. By dress rehearsal on Friday, non-dancing guests, singers, orchestra, props and costumes will all have been integrated, ready for taping. And Ernie Flatt will be busy thinking up ideas for the next week.

Druscilla Davis and Ed Heim help Ernie Flatt check waltz tempo and accents for "When The World Was Young" at the Thursday orchestra run-through. Until then accompaniment had been by piano.





Carol Lawrence and the boys rehearse "Cecilia." Above right, Don Crichton instructs one of the singers. Singers, in turn, assist the dancers with vocal chores.

Loran F. Smith

REGIONAL BALLET—USA

A Monthly Feature

***CALIFORNIA:** Laurie Sibbald and Noel Parenti of the Ballet la Jeunesse of North Hollywood in "Balletiques Off-Beat." The work was choreographed by Natalia Clare, who co-directs the three-year-old company with her husband, Oleg Tupine.*

REGIONAL MISCELLANY NO. 6

BY DORIS HERING

This past spring, Regional Ballet-U.S.A. has attended three dance festivals. One of these, in Westchester, was a stimulating local venture uniting teachers and groups from a fairly small area. In a sense, it was an offshoot of the regional ballet festival movement.

The other two festivals, in the Southeastern and Northeastern states, were the core of that movement. They were composed of member companies whose offerings were selected for the festivals by impartial outside judges. In some cases, the companies journeyed vast distances to appear in the performances.

Flourishing as it is, not all regional companies are part of the festival movement. In fact, most of them are not. The principal reason is that it takes courage — and money — to run a regional ballet festival. And it takes courage and money to transport dancers to the city of the festival.

But as time goes on, it is hoped that more areas of the country will coalesce. For the stimulation to the dancers and to their directors is incalculable. Plucked even temporarily from their geographic isolation, they progress far more quickly.

This particular Regional Miscellany spotlights a few of the companies who are not yet festival association members. And to set the stage for them, is the following extended excerpt from a letter sent to us by Sallye Gossmann of Idaho Falls, Idaho. It charmingly describes the birth of a new group, with all the attendant frustrations, satisfactions . . . and hopes:

It is with great pride that I announce the formation of the Theatre Ballet Repertoire Group, which gave its first and very successful performance in the Civic Auditorium.

Although for this performance, the entire group was made up of my students from twelve to eighteen years (who have worked from four to eight hours a week since last fall), three teachers called me the following day, asking to participate.

This is the first attempt at organizing a regional ballet in this area. The cooperation and enthusiasm expressed by other teachers here indicates they will work on ballet with a new vigor, and I hope soon

H. Neil Gillespie

***SOUTH CAROLINA:** Anne McClellan, Beth Kendricks, and Pat Arnold of the Civic Ballet of Greenville in "Summons of Sariel." The company, founded four years ago by Doris McClellan, is a member of the Carolina Ballet Society.*

to report a new situation of mutual respect and cooperation.

The new conductor of the Symphony had a long discussion with me about my plans, and he has offered his services for the next concert!

We had elaborate sets for our first production, including some very beautiful trees — real ones — which were made for us by a local florist to give a real forest effect. The stage is so high that ordinary sets are almost impossible to use. The lake was beautiful (we did "Swan Lake"), and with the help of fans, lights, and strategically placed glitter, the water appeared to move and the trees really did during the storm scene.

For the students participating, this is an experience none of them had dreamed possible. Until about two weeks before our performance, the parents took a dim view of what I was trying to do. Our Saturday rehearsals lasted nearly all day, and except for the performers and me, were considered quite a pain in the neck.

Then the miracle happened! Several of the parents watched a rehearsal. They were spellbound, and some of them even wept at the beauty of what they saw. The students didn't move an eyelash, except upon direction, and the company looked good, even in practice clothes.

At the dress rehearsal, Benno was almost paralyzed with stage fright and dropped Odette twice. I was more concerned about his nerves than about the company. The performance, however, was excellent, and we took curtain call after curtain call (I rehearsed two, but the audience demanded more).

We were given a lovely reception after the performance, and I have a treasury of little notes written on napkins and presented to me with a gift. These go beautifully with the treasury of memories — not all happy — that I have collected while getting the ballet ready.

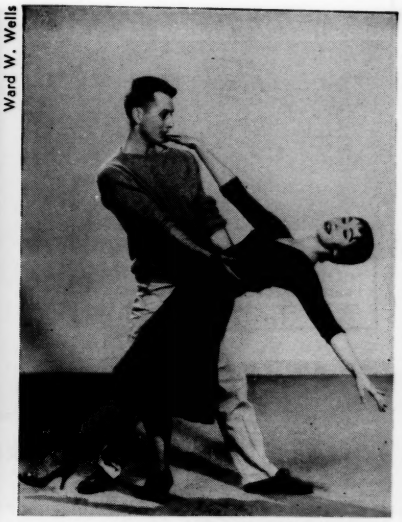
Financially, I will not speak of the success of the performance. The spring finds so many recitals that the price of admission had to be in line with what others were charging. The next performance will, I hope, be anticipated by those who saw this one and those who have heard about it, so that perhaps we won't have to wait a lifetime before changing from red to black ink.

We are all delighted with the beginning of a regional ballet, and we know the rest of the country where the regional ballet movement is already well established will welcome us to their ranks.

NORTH DAKOTA: "House of Dolls" by Rogers Barnes highlighted recent program of the Grand Forks Civic Ballet. The company, directed by Kata Novak and Mr. Barnes, celebrates its first anniversary next month.

MINNESOTA: Members of the Dance Guild Theatre of Minneapolis-St. Paul in "Brahms Waltzes." Formed in 1959 by Maria Farra and Nancy Hauser, the group takes daily classes in modern and ballet.

Ward W. Wells



ALASKA: Wayne and Judy Cain in the first anniversary program of the Anchorage Civic Ballet. Directed by Lynda Lorimer, the group performs in conjunction with the Anchorage Symphony.

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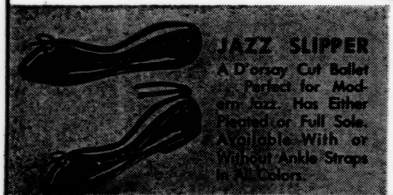

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MUSIC AND DANCING

BY PAUL DRAPER

Thousands of hours are spent acquiring the physical skills necessary to dance, but very few dancers spend even a dozen hours learning about music. An understanding of music is not obtained by osmosis, nor by following the beat of a stick. It is a delicate, difficult and lovely subject, and must be wooed with as much ardor as you would devote to turnout and extensions.

What is it that I would have you understand about music that you don't know already. Don't you have music with your classes? Aren't you exposed to music on radio and TV? Isn't that enough?

What I would have you understand about music is how it is used as one of man's most important ways of describing his life on earth and his place amongst the stars. Whether the music is a primitive cry of exaltation, or the last movement of the Beethoven Ninth Symphony, the aim is similar. It is to define and clarify a reaction to an experience. This aim is shared by all artists, even dancers. But dancers, unlike other creative workers, must make use of the work of other artists in order to complete their own. Therefore they must know not only that they share the aims of another group, but they must also know something of the tools and techniques that this other group of artists uses.

Music is composed in certain exact tonal and rhythmic relationships that are quite formally arranged and learnable. I do not mean that you must become a composer any more than a dance composer has to become a dancer. I mean that you can familiarize yourself with some of the basic rules by which melody and rhythm are combined to produce a sound we call music. The best way to learn this is by listening to music outside the classroom. Just sit and listen to music. If you hate music, either stop dancing or begin with a Mozart piano concerto—say the "Coronation" Concerto in D major (K. 537) or the C major (K. 467). I think even the most avid music hater might come to like music from listening to either of these—especially the magical entrance of the piano in the C major. Then perhaps the

Beethoven Fourth Piano Concerto. Take note of the second movement particularly. Might not you be the piano? Or the orchestra? This wonder-filled, strong and gentle dialogue between soloist and orchestra is one of the most evocative passages in music. Listen to the rhythms and meter in all the movements of these three works. Are they in 3/4, 4/4, 6/8, 2/4, 3/8? Figure out for yourself, and you will soon hear patterns developing that you didn't hear at first. I haven't selected these three works arbitrarily, or because I happen to like them myself. They are lovely works by any standard, and they are not difficult to listen to. They lead, however, to an inexhaustible fund of music which only you can discover for yourself. The object is to understand the ways and means in which the magic of good music makes itself real. This cannot be done in a classroom, where records are used and set to any tempo needed by the particular step or exercise you are doing. Music written to be played fast will have none of its qualities if played slowly, and vice-versa.

An appreciation of music for itself, and in relation to dancing, can be acquired only by a considerable amount of conscious effort. When you listen to music with an effort to understand and realize its intent and content, you will also begin to learn a sense of "rhythmic balance," a most important function of dancing. You will learn how phrases in music invariably balance each other. There is always a definite and predictable stopping place for a phrase related to the phrase that preceded it.

There is not space to examine this fully here. You cannot escape finding out about it if you listen with care. The same principle holds true in all jazz, and should help you to follow and understand the variations of any good jazz group, both in melody and rhythm. One exception: Rock and roll is so devoid of any imaginative structure in a rhythmic sense as to fall outside this category.

I think you will find that time spent in examining music by conscious listening will prove most valuable to you as a dancer, and as a person.

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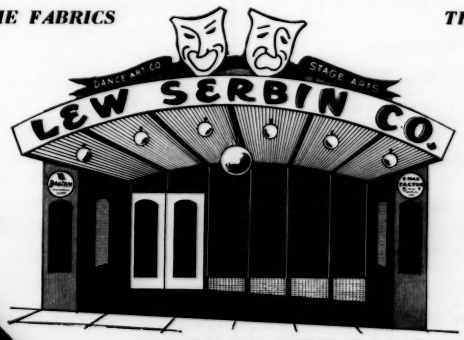

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"BODIES BY CAROLA"

Part I

Noted rehabilitation expert helps dancers increase movement efficiency

BY MARIAN HOROSKO

"Good pains" to a dancer are constructive, while injury is quite another matter. A sprain-prone ankle or trick knee, usually recurring after an accident, is a common and stubborn hindrance in the business of dance. Rehabilitation after an accident is the most difficult aspect of an injury, though. The return to class raises the question of how much to use the injured limb. Why does one leg feel "shorter" than the other? When can't that ankle do *all* of the barre? The small of the back was fine in bending backward, but why won't it straighten for a pirouette? Now what?

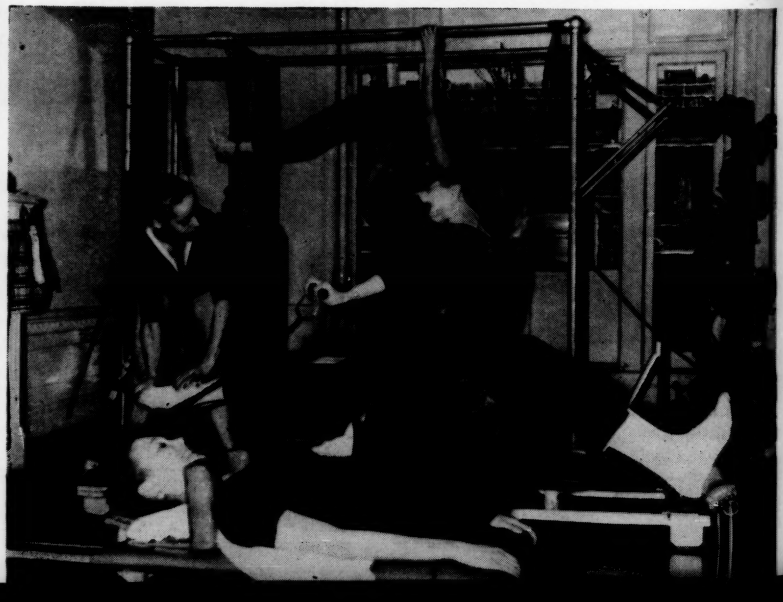
One answer lies with Carola Trier, whose seven-room studio apartment on West 58th Street in NYC draws dancers and people from all walks of life with a singleness of purpose — to strengthen their bodies, concentrating, of course, on the specific muscles that are weak. The studio, open 60 hours or more a week, resembles a hybrid gymnasium-machine shop. Barres line the walls and various "contraptions" occupy most of the floor space. This is a place where hard work will be rewarded. The technique—"muscle contrology."

Carola Trier is a student of Joseph Pilates, inventor of a method for muscle re-education. Known as "muscle contrology," it is a system of exercises in which the body operates as a whole and is eventually enabled to function at its full capacity. A student must not only learn the fundamentals of the exercises, but concentrate on excellent posture and proper breathing control.

The apparatus used for many of the studio exercises utilizes springs. Muscle development results from the body working with and against the resistance of the springs. (This principle is easily illustrated with a rubber band. Place the index finger of each hand inside the elastic and stretch the band by slowly moving them away from each other. When the band is taut, slowly bring the fingers back until the elastic is limp. The fingers should have felt the work to overcome the resilience of the elastic.)

As a specialist in anatomy and contrology, Carola works with dancers only after they have been released by their physicians and are ready for the rehabilitation needed to get them back to peak dancing efficiency.

In her studio of corrective and body-building exercises, Miss Trier (left) works with a group of NYC Ballet dancers. Front to back: ballerina Allegra Kent, Janice Cohen, and Janice Groman (now with American Ballet Theatre).



Bernard Cole

Carola Trier assists a pupil, stressing proper body alignment. While apparatus is frequently used, many of Miss Trier's exercises can be practiced without equipment.

Newcomers, especially, are bound to "feel their muscles." The first day you see others doing seemingly impossible physical feats. Worse still, Carola says you'll be doing them in no time. You concentrate on learning the exercises as Carola explains and demonstrates. You leave with one sensation — stiffness! Each new student is introduced to the exercises gradually and cautiously, and Carola, always with an eagle eye to the idiosyncrasies of each body, stands by to help lift a leg just a little higher, pull up just a bit more.

Carola once said to a girl who wanted to dance more than anything else, a girl with a very weak back: "You have a tremendous will, but don't use it to force your body to do things it can't. Use it to *love* the ballet instead of letting it hurt you. Believe me, I know how you want to dance . . ." Carola could say this because she had to stop the acrobatic performing which once took her all over Europe and, for six years, the U.S. when a non-stage accident injured her back. She finished the show, so aggravating the injury that it appeared that she would be dependent on orthopedic apparatus for the rest of her life. However, she was introduced to Joseph Pilates and through him she reconditioned her body and found a new activity

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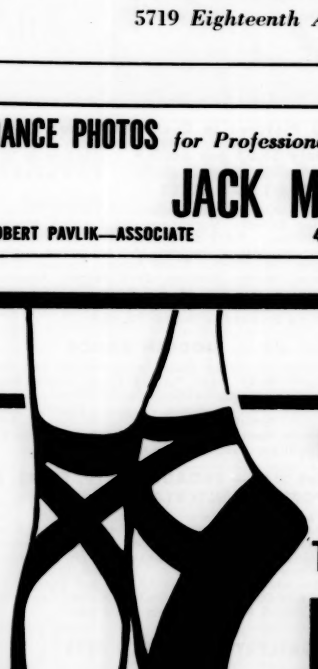
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CAROLA TRIER *(Cont'd)*

for her life. She went on to utilize the contrology technique in classes at the Katherine Dunham School and in movement classes for actors at the Piscator Theatre in NYC. Today she is an inspiration to anyone who has ever said, "I'd give an arm for a decent leg."

The performing career that was abruptly halted in Boston began in Frankfort, Germany, when Carola was a child. Her sister studied eurhythmics with Dalcroze, and Carola, too, wanted lessons. Her parents felt that one dancer in the family was enough, but Carola's acrobatics got the best of that decision and she was sent to the Many Hildenbrandt School and later to a 2½-year course at the Folkwang School in Essen, Germany, headed by Rudolf Laban and Kurt Jooss. Then, armed with a diploma, she looked for a showcase for a talent which she called "Grotesque Dances."

Hitler was terrorizing Germany at this time, but simultaneously Carola was amusing avant-garde patrons of a "literary cabaret" with her parodies on Der Fuehrer's ideologies. Although she wanted a concert career the influence of Nazism, which favored more commercial entertainment, encouraged her to incorporate jazz. She knew that a popular act had a greater chance of bookings outside of Germany. With a partner she toured Germany with an act called "Oklahoma Stars" which featured tap, acrobatics, blues routines and rope tricks. Roller skates were later added to the acrobatic numbers. "Oklahoma Stars" was a success, but the condition of Germany was so frightening that Carola concentrated on finding an escape from the country. A six months' work permit and escape in the form of a contract for a Paris theatre were short lived, and she returned to Berlin. The act split, then another. She adopted as her policy an old French theatre saying, "One can always earn a living as an acrobat . . ." Contortion routines on roller skates were her next entry to France.

Hunger, poverty and misery were Carola's for the years that followed. After shuttling, and being shuttled, between France and Germany, she was able, in 1942, to sail to the USA. She found show business here less glamorous than abroad, but there was food and comfortable living. The Old Howard Theatre in Boston was her final engagement in this country. But Carola's students recognize distinct traces of the trouper in her.

(Next month: More about Carola Trier, her theories, and her exercises for dancers.)

stage world, and one of them, Beverly Mann, made a harp song soar as we've never heard before, while the other two enacted their dreams, a mood came into being. A philosophy ("you can bring people to yourself if you'll just be yourself") took root.

For the second half of the evening, they enacted a trio of legends, the most amusing, because it made a sure satirical point, being *The Hare and the Tortoises.*

The program was somewhat carelessly costumed and decorated, and there were lapses in timing. But more often there was charm in the combining of speech, gesture, and music. And as we said before, they grew on one, these waifs. *D.H.*

Maria Tallchief, Erik Bruhn & assisting artists; special guests: Carmen De Lavallade & Alvin Ailey; Lewisohn Stadium; July 1, 1961

Despite the mechanical limitations of Lewisohn Stadium, this program did serve as a showcase for some of the young Ballet Theatre and New York City Ballet dancers in unaccustomed roles. Patricia McBride brought poise and an incipient "chic" to William Dollar's folksy *Divertimento;* while Elizabeth Carroll, in *The Duel,* marshalled the passionate concentration of energy that makes her stimulating to watch. Featured in *Designs for Strings* and *The Duel,* Ivan Allen danced cleanly but with little *souplesse.*

Erik Bruhn and Maria Tallchief gilded the evening with the *Don Quixote* and *Nutcracker* Pas de Deux. Every time we see Mr. Bruhn, he seems to have added a dimension to his art. This time, especially in the *Quixote,* there was a solidity of placement in torso and shoulders that gave special emphasis to the start and finish of a phrase.

In the *Quixote,* Miss Tallchief seemed to be trying to emulate the brittle mannerisms of a French ballerina. But in the *Nutcracker,* she was her quiet-hearted, musical self — with a zephyrous arabesque line.

Alvin Ailey and Carmen De Lavallade appeared in *Roots of the Blues,* a new suite by Mr. Ailey. Although the choreography was a bit scribbly in the opening sections, it eventually found an angry elegance in the solo for Miss De Lavallade. The intensity was sustained in the final duet in which Miss De Lavallade seemed imprisoned in the air by Mr. Ailey.

Brother John Sellers sang with the jazz musicians accompanying them. Hugo Fiorato conducted for the ballet contingent. *D.H.*

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NEWS OF TEACHER ORGANIZATIONS

ABBREVIATIONS

ASTD, American Society of Teachers of Dancing; ADTNJ, Associated Dance Teachers of New Jersey; ADTSC, Associated Dance Teachers, of So. Calif; CCA, Cecchetti Council of America; CNADM, Chicago Nat'l Assn. of Dance Masters; DEA, Dance Educators of America; DTCB, Dance Teachers' Club of Boston; DTG, Dance Teachers Guild; MDA, Midwest Dance Assn; NAB, Nat'l Academy of Ballet; NADAA, Nat'l Assn. of Dance & Affiliated Artists; NCDTO, Nat'l Council of Dance Teacher Organizations; TATD, Texas Assn. Teachers of Dancing.

During **Russell Curry's** regime (just ending) as President of the **DTCB** he has inaugurated a series of expressions of appreciation from the dance teacher, via honorary membership in the DTCB, to notables who have made significant contributions to the art of dance. Last summer the recipients were **Rudolf Orthwine** and **Jean Gordon,** Publisher and Associate Publisher, respectively, of Dance Magazine and Ballroom Dance Magazine. At their convention this year (Aug. 27-31) the VIP being honored is **Ted Shawn.** The New England members of the DTCB feel a special pride in the fact that Shawn, through the series of programs by international stars and the educational program of the "University of the Dance" at Jacob's Pillow, which he has directed for 29 years, has made that spot in the Massachusetts Berkshires the "summer dance capital of the world." Incidentally, DTCB's faculty is now complete with the addition of Chicago's **Bentley Stone,** for ballet.

Previously we have mentioned that we welcomed seeing instructors of modern dance, a form lately neglected by associations, back on the summer faculty lists. **DMA** in Philadelphia has a distinguished pioneer in this field, **Steffi Nossen,** who is about to celebrate her 25th year of teaching young non-professionals in ten communities of New York's Westchester County. Just added to the catalogue of **Statler Records** is an LP titled "First Primer of Modern Dance," created by Miss Nossen. Composer and accompanist is **Jess Meeker,** musical director of her school. He is thoroughly familiar with dancers' musical needs, having long been associated with Ted Shawn, and having done dance scores for a number of Broadway musicals.

There is widespread agreement that **Al Gilbert,** on **DEA's** list for children's work at their Seattle convention, Aug. 27-29, has a special way with young dance students. His collaboration with **Stepping Tones Records** has built up a valuable library of records-plus-routines which thousands of teachers swear are their "bread and butter." In his own bustling Los Angeles studio Al has trained many youngsters who have gone on to big things. One is **Annette Funicello,** often seen on TV and in Walt Disney films.

The spirit of the Kansas Centennial was in the air for the successful **MDA** convention in Wichita, writes **Aline Wealand Rhodes.** Hostesses **(Osythe Dearsmith Moore, Muriel Smith, Dottye Haas, Joan Carlton, Bettie McConachie** and Mrs. Rhodes) wore sunflower dresses as they greeted registrants. Next summer's dates are already set — June 27 though July 1. And the name has been changed to **Midwest Dance Workshop.**

Helen Wicks Reid, executive Director of the **NCDTO,** spent the month of July in London and will be reporting on the summer sessions there of the **Royal Academy of Dancing** and the **Imperial Society of Teachers of Dancing.**

One of the convention favorites whose work we have always found enchanting is **Aennchen.** Among the engagements she has this summer is the **CNADM** session Aug. 13-17. Her presentation of Hindu-plus-jazz for children's classes is unique. Teachers who have used her material declare the youngsters love it. She's also teaching for **DEA** and **ASTD.**

Now that we have a 50th State, Hawaiian dance is making a big comeback. One of the fine authorities in this form is a charming New York City lady named **Huapala.** She's a feature of the **ASTD** convention Aug. 6-11 in NYC.

At presstime reports weren't in on **DMA's** convention in Hawaii, except that we heard from an unexpected source that it was a swinging success. **Gladys Hight,** who has retired in favor of globe trotting after many years of teaching in Chicago, wrote that on her current year-and-a-half round the world jaunt she happened by chance on many old friends in Honolulu for the session. She was guest of honor at one of the luaus.

Reminder to dance teachers from the **NCDTO:** wire or write your U.S. Senator urging support of H. R. 10, the Self-Employed Individuals Retirement Act — the measure which will provide income tax exemption for amounts up to $2,500 per year set aside for retirement purposes. It has passed the House of Representatives, and a Senate vote is expected very soon. Dance Magazine has a booklet about the bill which will be sent on request.

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cal rather than a choreographic viewpoint. Very little in the way of technical knowledge of music is required, as there are no musical quotations. A mine of useful and fascinating information.

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Amberg, George, ed. ART IN MODERN BALLET. New York, Pantheon, 1946. 115p. illus. (part color). *Chiefly illustrations of decors designed for the ballet in the 20th century, ranging from sketches to finished designs. An index of 833 ballets, covering the period from 1909 to 1945, gives pertinent information on the music, choreography, dates of first performances, and adds greatly to the usefulness of the book.*

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Delarue, Alison. "THE STAGE AND BALLET DESIGNS OF EUGENE BERMAN," Dance Index (Jan. 1946), pp. 4-24. *Beautifully illustrated discussions of Berman's designs for "Giselle" and "Romeo and Juliet."*

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END

(Continued from page 6)

generation just beginning to appreciate the backgrounds of the stars. **Jan Tanzy**, the current Baby June is another excellent ballet dancer. **George Zima** is dance captain of the co. & **Robert Tucker** assistant to the choreographer.

Joel Schnee did a fine job choreographing Music Theatre's "Guys & Dolls." Dance ensemble includes **Margot Grimmer, Beverly Lacek, Jane Ann Meserve, Marlena Lustik, Robert Fitzgerald, John Spina, Toby Nicholson & Jerry Toflinger.**

ANN BARZEL

SAN FRANCISCO BAY AREA NEWS

Ishvani gave a Hindu dance workshop at U. of Calif., based on Bharata Natyam technique, the work of **Uday Shankar**, and movement based on Hindu sculpture. Public program June 23 discussed origin of Hindu dance, its connection with sculpture and religion; techniques of the 4 principal schools; illustrating rhythms with percussion by John Beck; demonstration of gestures with musical narration and performance of "Radha & Krishna," a suite of 15 "mudra" dance pictures; and a Ceylon folk dance. **Indrani** is scheduled to appear during winter.

Stephanie de Menezes of SF has signed with **Pilar Lopez** co. in Madrid. Now on tour with them, her first appearance is scheduled for Verona.

Gerhard Samuel, conductor of Oakland Symph. conducts **SF Ballet**, succeeding Ottavio de Rosa, now conducting Ankara Opera in Turkey. Samuel's 1st assignment July 16 was "Danza Brilliante," "Swan Lake" & "Con Amore."

Susan Stephens, who died July 4 in Manila from an overdose of sleeping pills was exhausted from her 5 dance perfs. a day at Manila Grand Opera House since June 18, parents Mr. & Mrs. Philip Stephens of Alameda, Calif., revealed. They had received a letter written a few days before the booking closed July 3: "I'm dead on my feet. After the show's over, I'll sleep for a week. It will be easier getting back to night clubs."

Welland Lathrop Dance School awarded full tuition scholarships to **Cheryl May** of San Carlos & **Alycia Russell**, SF, for summer session June 26-Aug. 5. Work scholarships were awarded to **Linda Harris**, SF, & **Gordon Keller**, Oakland. Scholarship program is to continue in fall and winter. Co. perfs. "Story of a Soldier" July 23 at Paul Masson Vineyard, Saratoga and concert at SF State College, Aug. 11.

Jenny Hunter is resigning from teaching at Palo Alto to devote more time to creative work. "At the moment I'm most interested in the plight of the young West Coast dancer. I'm going to try to find out whether it is really possible to emerge here as a creative artist without having to train in New York, yet arrive at a sound technical command. At present I'm most attracted to non-representational dance." Miss Hunter recently gave a program at Stockton College, "to show a curious but non-dance-oriented audience what can go into 'pure' dance." She reports a warm response.

Stanford U.'s **Modern Dance Workshop**, June 19-23 for dance teachers & recreation leaders was sponsored by Stanford Women's Physical Ed. Dept. **Ann Halprin, A.S. Leath & John Graham** of **Dancers' Workshop** led a lecture-demonstration on the creative stages leading to the final choreography of a dance.

Dick Ford opened summer sessions for juvenile students June 29 . . . **Lola Montes'** Spanish dance co. performed at Sigmund Stern Grove in June and is on Marin Music Chest series Sept. 10 at San Rafael.

May O'Donnell gave a master class in modern dance at de Fremery Recreation Dept. Center, Oakland, July 9, sponsored by Dept.'s Dance Assn. **Mary Joyce**, Rec. Dept. dance supervising specialist announced 4 new modern dance workshops for teen-age girls and folk dance classes for children. teen-agers & young adults, at Oakland schools emphasizing technique, choreography and use of costumes & music . . . New classes for elementary school girls were opened at 5 schools; **Adele Wenig** of **Dance Players**, instructing . . . **Dolly Schiwal** opened summer folk dance classes for young people at several schools.

Louise Jorgensen, Oakland Recreation Dept. dance specialist opened summer classes in creative and dramatic dance for girls June 29 — July 28 at school and recreation centers. Classes cover rhythmics, dance form, movement, basic dance patterns, dance parties & dance drama.

Chang, int'l folk dancer conducting classes July and Aug. He took part in Folk and Square Dance Festival in Oakland July 4; festival in Kentfield July 9, regional festival at Kezar Pavillion, SF, July 16.

CLIFFORD GESSLER

LONDON DATELINES

Leningrad's **Kirov Ballet** opened an extraordinarily succesful month's season at Covent Garden June 19. Not since the **Bolshoi Ballet** in 1956 has London witnessed such widespread interest and excitement about ballet. Although the Kirov Ballet's success with the audience was never in doubt, there was at first some critical reservation which evaporated as the season progressed.

Opening was "The Stone Flower" choreographed by **Yuri Grigorivich.** This mixture of folk tale and fairy story concerning a stone carver's quest for artistic perfection, is not perhaps too attractive for Western audiences and Prokofiev's music sounded thin and watery. Virsaladze's decor and costumes did not make it more palatable to the fashionable 1st night audience. The press was somewhat guarded in its reaction, but personally I found it most interesting.

Grigorovich's choreography while somewhat immature (he is still in his early 30's and this was his 1st major assignment) was musical and revealed a trend in Soviet ballet toward dancing and classicism as opposed to the dramatic, recitative dancing usually associated with the Soviet. His neo-classical choreography for the fantasy figures of the Mistress of the Copper Mountain and her entourage suffered from naiveté, but his more realistic scenes, revealed considerable talent.

One point upon which everyone agreed was the exceptional quality of the dancing. Star of the evening was young **Yuri Soloviev** who conquered London as surely and as sensationally as **Rudolf Nureyev** conquered Paris. If Soloviev's zestful and high-flying dancing as Danila was exceptional, so was **Alla Sizova's** exquisite and long-suffering Katerina. **Alla Osipenko** gave a sinuous portrayal of the Mistress of the Copper Mountain, although her interpretation lacked something in fantastic mystery. The last star of the evening was **Anatole Gridin** in an exceptionally powerful perf. as the villain, Severian. The rest of the co. was brilliant and excelled in a free-flowing fairground scene.

The revelation of the co's style, only hinted at in "The Stone Flower," came June 23 in **Konstantin Sergeyev's** prod. of "Sleeping Beauty." Although not so authentic **Petipa** choreography as the **Royal Ballet's**, it was I thought, preferable. The Russians take a very lyrical view of Tchaikovsky's score and seem to aim at a gentler, more reticent reading of the choreography than is customary in the West, where this ballet is primarily an exhibition of diamond-hard classical

(Cont'd on page 65)

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brilliance. Dramatically the Kirov differs markedly from the Bolshoi. The approach is muted with the story adequately presented, yet never obtruding upon the dancing.

It also here became evident that the dance style of the co. was totally different from the Bolshoi's. Where the Moscow dancers were ecstatic in their outpourings of passion, the Leningrad co. is deliberately cool, restrained, and aristocratic, aiming at impeccable classical style. This, one feels, is how the Russians used to dance. However, it must be admitted they did not have the Bolshoi's immediacy of impact with the audience.

Irina Kolpakova's Aurora, strong on dancing, short on dramatics, typified the Kirov approach as did the imperious style of **Inna Zubkovskaya's** Lilac Fairy. **Vladilen Semenov** was a noble but somewhat colorless Prince and the male honors went once more to Soloviev as the Bluebrid.

A major disappointment was a distressingly casual prod. of "Giselle," where much of what was virtue in "Sleeping Beauty" became liability. Old-fashioned, operetta style scenery was devoid of charm, the music badly conducted, and the drama was allowed to sag into haphazard illogicalities. In the 2nd act the co. achieved an elegiac grace that was in no way worthy of their "Sleeping Beauty," or 'Swan Lake." Kolpakova had the lightness and fragility expected from a Giselle but her character was underplayed almost to the point of disappearance. Semenov's Albrecht was as noble and colorless as his Prince in "Sleeping Beauty."

There was some lovely, almost abstract dancing from **Inna Korneyeva** as Myrthe. **Xenia Ter-Stepanova & Yuri Soloviev** did a stunning peasant pas de deux. Possibly the best perfs. came from **Yuri Miachin** as the Duke and **Yevgeni Ivanov** as Wilfred, who stood out from the rest of the co.

Sergeyev's prod. of "Swan Lake" once again found the co. in top form. His triumph in this version is in the merging of the conflicting romantic and classical aspects of the ballet into a convincing whole. It was danced with a heartrending eloquence and the ensemble, with authoritative ports de bras, thrilling epaulement, pliant backs, lovely feet, instinctive musicality, and perfect placement, had all the academic virtues. Occasionally they appeared rather cold, but beneath the reticence could be glimpsed the glowing fires of the Russian dance temperament.

Choreographically this version is based more on the **Gorsky** revisions than the **Petipa-Ivanov** original but was easily the most satisfying "Swan Lake" we have ever had in England. **Inna Zubkovskaya** made an imperious Odette-Odile and Semenov found his best role and danced stylishly as Siegfried. Both Sizova and Ter-Stepanova excelled in the Pas de Trois; **Alexandre Livshitz** was a brilliant and comic Jester, and **Igor Chernishev** a commanding Rothbart.

The co's mixed bill, called "Gala Programme," included a scene from "La Bayadere," a group of Soviet style concert nos., and a scene from "Taras Bulba."

The "Bayadere" excerpts was a fascinating example of early Petipa. Excerpts from **Vainonen's** "The Nutcracker" were spectacularly performed by **Kolpakova & Oleg Sokolov**, and the all-male Cossack dance from "Taras Bulba" had the audience shouting for more. This last item for 30 men must be seen to be believed and is among the most exciting things I have ever seen.

Another event this month was the **Midlands Festival of Ballet** organized by **Anton Dolin**, which opened in Coventry July 11. It was perhaps most notable for the beautiful dancing of **Carla Fracci**, the improvement in **Andre Prokovsky**, and the return of the injured **John Gilpin.**

On July 4, the **Royal Ballet School** appeared at **Benjamin Britten's** Aldeburgh Festival in "Les Patineurs," "Facade," and **Ray Powell's** "One in Five." **Royal Ballet's** next Covent Garden season opens Sept. 15. CLIVE BARNES

NEWS FROM FRANCE

Aug. 19 is premiere date of the **Dali**-decorated, **Béjart**-choreographed "The Lady and the Roman Cavalier in Spain." The opus will take place in a glass tub full of bubbles made of whale soap.

Spring art exhibits related to dance: Tenth Anniversary display of rare theatrical designs at the gallery-bookshop of **Gilberte Cournand** . . . 100 paintings inspired by the poetic universe of mime and by **Marcel Marceau** at the **André Quellier Gallery** . . . "The Dance, from Impressionism to the Present Day," at the **André Weil Gallery.**

Spring was also award season: Terpsichore prize founded by **Alice Nikitina** was given to **Hoan Phan-Thi**, eight-year-old Vietnamese dancer. Among the spectators, Prince Peter of Monaco . . . **Serge Lifar** presided at the prize-giving ceremony of the University of Dance. **Leonide Jakobson** of Leningrad, **Bronislava Nijinska, Mathilda Kschessinska, Olga Preobrajenska, Tamara Karsavina,** and **Lubov Egorova** received the Diaghilev Prize; **Claude Bessy** and **Josette Amiel**, the Pavlova Prize; **Attilio Labis** and **Rudolf Noureev**, the Nijinsky Prize; **Rosella Hightower** and **Serge Golovine**, the Marquis de Cuevas Award.

The first folklore festival took place July 1-9 at Gisors. Five hundred dancers and singers from French provinces and foreign lands were combined in a tent seating 5,000.

On June 9 the Théâtre des Nations presented an appealing co. of young Philippine students directed by **Eleanor Orosa.** Among their fresh and graceful offerings was a naive version of **The Passion** inspired by Catholic tradition..

At the Opera, Claude Bessy and Attilio Labis performed their first "Giselle," June 7. Although they do not yet have the full romantic style and

the poetic flavor required by the old masterpiece, they manifested an exceptional plastic beauty and a conscientious regard for tradition.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM MILAN

The Russian co. **Berioska**, performed at the La Scala to SRO business. Co. is directed by founder **Nadezhda Nadezhdina**, assisted by **Tamara Lukianova & Valerian Arseniev.** Principals for the Italian tour were **Liudmila Pavlova, Galina Petrova, Mira Kolzova, Valentina Suvrova, Dzhella Agafonova, Liubov Ostrovskaia, Liubov Trynova, Klaudia Romanova, Nina Riabova, Zoia Kuranceiva, Liudmila Krauzova, Ghennadij Gromov & Victor Barborykin.**

Carla Fracci, Mario Venditti and dancers from **La Scala** gave recitals in various Italian towns . . . In Rome, **Sofia Moretti** is rehearsing her ballet group for recitals in provinces and a season at Teatro Ninfeo . . . In Turin, **Susanna Egri** is arranging a tour of Italy and abroad with some La Scala dancers as guests.

At Berlin Film Festival **Jean Babilee** said: "I am NOT an ex-ballet dancer . . . I shall continue to make appearances as guest dancer in opera houses and with various co.'s" . . . **Leslie Caron** says that she is not a dancer any more. Definitely.

LUIGI GARIO

REPORT FROM GERMANY

In its Monteverdi cycle, following "Combattimento," "Arianna" and "Ritorno d'Ulisse," Wuppertal has now come to "L'Orfeo," which was given the full ballet treatment — with singers seated on both sides of the proscenium and the chorus in the pit. Thus the stage was cleared for **Erich Walter** and Heinrich Wendel's choreographic staging. After the sterility of their most recent productions, this came as a revelation and as a deeply stirring plea for the sublime beauty of Monteverdi's music. Wendel's sets radiated an almost Feininger-like crystalline transparency. Walter has arrived at a new level in his choreographic career and is shown as a creator of wonderfully musical and fluid movement-phrases, full of poetic feeling. His invention is distinguished by an inherent tenderness and serenity. His pas de deux for the reunited lovers returning from Hades is a masterstroke of subtlety, in which **Denise Laumer & Egon Pinnau** achieve a miracle of complete identification; their performances are beautifully worked out and they dance with controlled ease. Also splendid were **Ingrid Emde & Gunther Mertins.** Walter & Wendel have been invited to stage their Wuppertal "Miraculous Mandarin" prod. for **Bejart's** Brussels co., and to do a ballet evening at the **Vienna State Opera** next season.

Other recent events in Germany include **Werner Ulbrich's** prod. in Dusseldorf of "Ondine," which suffered from miscasting of the female leads . . . **Irene Skorik** was guest star in **Tatyana Gsovsky's** "Etudes." It has as little to do with **Lander's** ballet as her "Paean" has to do with **Herbert Ross'** work. Gsovsky seems to be in a title-borrowing phase . . . The debut of English-born, American-trained **Louis Conrad** as ballet master at Ulm brought a program which looked like a **Jerome Robbins** anthology . . . At Basle, in Switzerland, **Vaslav Orlikowsky** premiered his "Prince of the Pagodas," modeled somewhat — and, I hear, very successfully — on Robbins' "The Small House of Uncle Thomas" in "The King and I." Irene Skorik & **Roland April** were leads.

From Moscow comes word that the Stanislavsky-Nemirovitch-Dantchenko Theatre premiered a new one-act "Francesca da Ramini." Choreography is by **Alexey Tchitchanadse.** Leads were **Eleanora Vlassova, Mikhail Salop & Vladimir Tchigirev** . . . In Tblissi, a new Lermontov ballet, "The Demon," was recently created by **Vachtang Chabukiana,** who also danced the title role . . . A new production of Ravel's "Bolero," with choreography by **Elena Tangijina,** by the **Latvian Ballet Theatre,** was highly successful when shown recently in Moscow.

HORST KOEGLER

NEWS FROM LATIN AMERICA

CHILE: **Margaret Dale's** version of "Giselle" was hailed as a great step forward for **Ballet de Arte Moderno. Irena Milevan** was a promising Giselle. Co. also did "The Miraculous Mandarin"; choreographed by **Octavio Cintolesi** and is now working with **Michael Charnley** on a new ballet called "They" to Britten's Rossini suite. . . . **Heinz Poll's** "Divertimento Real," an abstract work for 6 dancers to Handel's music was unveiled by the **Ballet** which also revived **Uthoff's** "The Prodigal Son" . . . 8 soloists of the **Royal Danish Ballet** were seen at the Teatro Municipal in 3 programs.

HANS EHRMANN-EWERT

CUBA: **Ballet de Camara** danced "La Boutique Fantasque" & **Ana Leontieva's** "Cantiga" on TV. **Menia Martinez & Eduardo Recalt** soloed.

HERMANN WILHELM

PERU: In 3 recitals here, **Tamara Toumanova** was partnered by **Vladimir Oukhtomsky** . . . The **Peruvian Nat'l Ballet,** directed by **Roger Fernandez** perfd. selections from "Les Sylphides" and "Coppelia." **Hebe Arnoux** was the best Swanilda seen in Lima to date . . . **Trudy Kessel's** modern dance group was seen at the Municipal . . . 2 TV programs by **Mariemma** & her Spanish dance group showed fine dancing by **Paco de Ronda. Roberto Iglesias & Co.** was also seen on TV. JULIO ESTREMADOYRO

ARGENTINA: **Tamara Toumanova & Vladimir Oukhtomsky** scheduled for Colon Theatre, Buenos Aires in "Swan Lake," "Giselle," "The Fire Bird," "Variaciones Concertantes," "Choreartium" & "Prince Igor." Toumanova perfd. successfully in La Plata and BA's Teatro Coliseo . . . German dancer **Dore Hoyer** & a group she created at La Plata premiered "Cadena de Fugas" & "La Idea" introducing **Ana Cremaschi,** a young dancer applauded by critics.

Amer. Festival Ballet a fair success with **Christine Hennesey & Helga Sommerkamp** brilliant in "Eaters of Darkness," "Shindig," & "Vivat Vivat" . . . **Theatre d'Art du Ballet** program under **Tatiana Piankova's** direction had an unimportant roster except for **Conrad Derevsky** . . . Teatro Colon to present Spanish dancers **Mariemma & Paco Ronda;** 8 soloists of **Royal Danish Ballet; Yvette Chauvire & Gert Reinholm** with **Marion Rhys & Wolfgang Leistner** in a series of **Tatjana Gsovsky's** choreographies.

In Bahia Blanca City, **Ballet del Sur** presented **Roberto Biachero's** "Portrait of Marguerite Gautier" with **Dora Mendez & Hugo Guffanti;** "Protea" and "Aurora's Wedding." Critics praised all performances.

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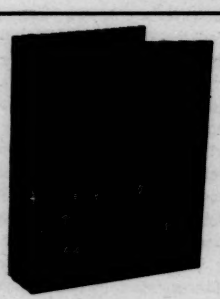

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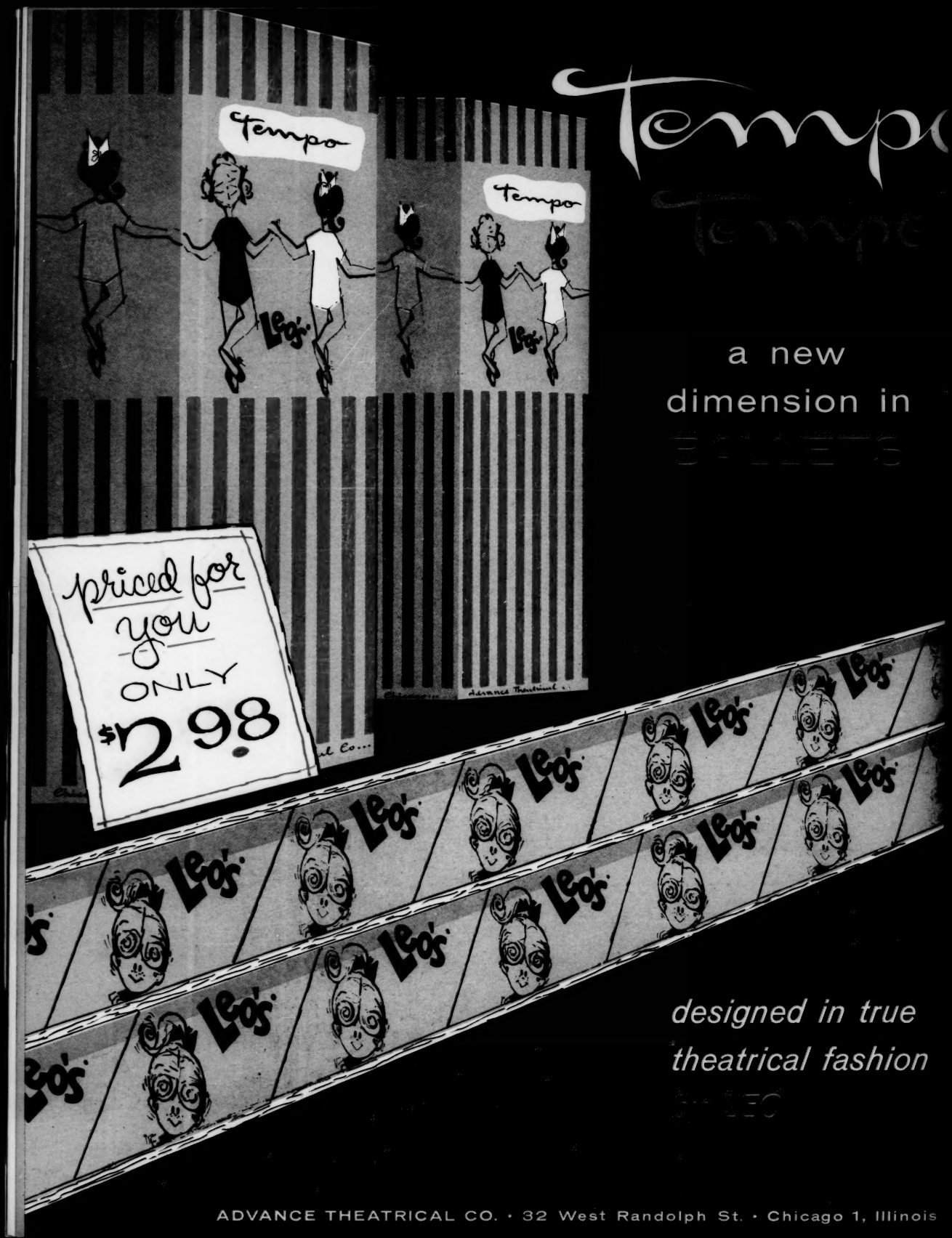
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